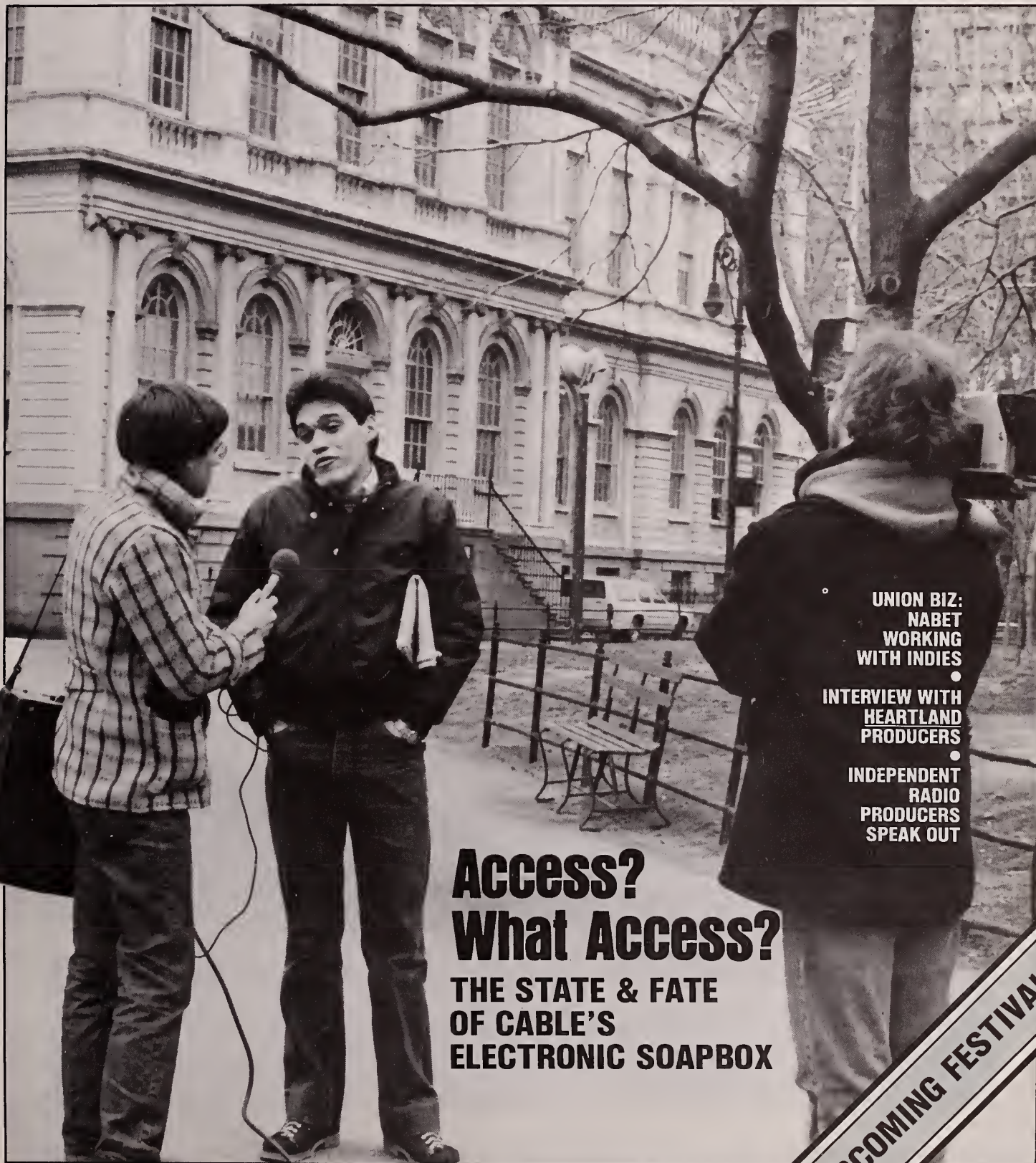


THE

FILM & VIDEO MONTHLY

MARCH 1982

INDEPENDENT



UNION BIZ:
NABET
WORKING
WITH INDIES

INTERVIEW WITH
HEARTLAND
PRODUCERS

INDEPENDENT
RADIO
PRODUCERS
SPEAK OUT

Access? What Access?

THE STATE & FATE
OF CABLE'S
ELECTRONIC SOAPBOX

UPCOMING FESTIVALS

CHICAGO '82 MARKET

FOR NEW • • • • •
INDEPENDENTLY-MADE
FILMS & VIDEOTAPES •

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From April 28 to May 2, the National Alliance of Media Arts Centers will conduct a conference in Chicago. A prime objective of the conference will be the screening, for scores of attending programmers from media centers all around the United States, of new independently-made films and videotapes released during the past two years. All films and tapes submitted to this MARKET will be listed in a catalog to be published in conjunction with the conference. There will be no entry fee, and in most cases film and videomakers will not have to pay any shipping charges. Makers are limited to no more than three films or tapes, and/or no more than two hours (total) of films/tapes. All submitted films must be 16mm; all tapes must be ¾-inch cassette—all release prints. Films will be projected at the request of the attending programmers, and will be handled with care. All films must be delivered to stipulated sites by April 10, and will be available for pickup at those same sites on May 10. If you wish to enter this market, write **immediately** to NAMAC MARKET, 80 Wooster Street, New York, NY 10012, and instructions will be sent to you. Or call (212) 226-0010, and ask for Robert Haller.

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CORRESPONDENCE

HEROIC EFFORTS FAIL

Dear AIVF:

In the December issue of the *Independent*, Howard Patrick writes of the political considerations that he thinks are preventing his film, *The Case of the Legless Veteran: James Kutcher*, from being broadcast on PBS. I read of this with great interest because I have been faced with similar disappointments during the past year. While circulating my own half-hour documentary entitled *Hobie's Heroes*, I've found it perplexing to have it highly praised by many sources and then so coldly turned down by others. One never knows quite what to make of a rejection. It is certainly an affront to the ego and this can blur one's assessment of the situation. However, there are times when one must question the politics of the person or organization involved in rejecting the film.

An example of my experience was the day I brought my film in to be considered for screening by AIVF. For five years, as a member, I had been inspired by fellow-

members' films at AIVF screenings. I was looking forward to having people from AIVF see my work, as many had not. AIVF and the monthly *Independent* were instrumental in the making of *Hobie's Heroes*. They provided me with valuable production information and encouragement as I worked for two years to finish the film. Articles by Mitchell Block assisted me in dealing with confusing legal questions and in choosing between four non-theatrical distributors who wanted to handle the film. Upon completion, notices in the *Independent* were responsible for directing the film towards these successes:

1. Awards in several major film festivals.
2. A screening at The Museum of Modern Art.

Continued on page 18

The Independent welcomes letters to the editor. Send them to The Independent, FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

THE INDEPENDENT

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Articles in *The Independent* are contributed by our members and supporters. If you have an idea for, or wish to contribute an article to, *The Independent*, contact the Editor at the above address.

The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors—they are as diverse as our member, staff and reader contributors.

AIVF/FIVF Staff Members: Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; John Greyson, Media Coordinator; Sol Horwitz, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; Fran Platt, Membership Developer; Suyapa Odessa Flores, Administrative Assistant.

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**A PUBLICATION OF
THE FOUNDATION FOR
INDEPENDENT VIDEO & FILM**

MEDIA CLIPS

CPB CONSIDERS
GUTTING PROGRAM FUND

JOHN GREYSON

At the Corporation for Public Broadcasting (CPB)'s January 7 Board meeting, President Edward Pfister delivered a one-two combination to the independent producing community with the élan of a top-flight contender. The first blow was contained within a thirty-six page appraisal of CPB's Program Fund, formed in 1979 to select and fund public television programs at the national level. Pfister's proposed options for the Fund's future include rerouting the grants to outside "entities"—presumably station consortia—instead of going directly to independent producers. While this would seem to contradict directly the 1978 Congressional mandate that "a substantial amount" of Program Fund monies be reserved for independent producers, with special attention to small independents, no Board member raised this issue. The vital distinction between a PTV station subcontracting an independent to produce a show for a PBS series and an independent producing his or her own program was conveniently overlooked.

Pfister's below-the-belt clincher took the form of a handout: he announced that the Program Fund is giving \$5 million to WGBH in Boston, with a consortium of four other public TV stations, to produce a twenty-six week documentary series for PTV. David Fanning of WGBH's *World* series will serve as executive producer, integrating eight *World* co-productions with Britain's fourth channel into the new package. This blatant illustration of how the Fund's new system could work happens to constitute the largest single program production grant ever awarded to *anybody*. In a letter to Pfister, AIVF's Lawrence Sapadin protested: "A producer who is hired by a public television station to film or tape a subject developed by an editorial board and controlled by an executive producer is not independent in any meaningful sense of the word."

This is especially true in this case. Less than four years ago, when *World* was just getting started, Fanning cancelled the screening of one of the programs in the series to "frame it" (his words) for US audiences. The show, *Blacks Britannica*, an analysis of race/class relations and brutal police repression in Britain, was finally aired three weeks later. Four minutes had been eliminated (including a scene where police take target practice at life-size black cut-outs), and

numerous scenes had been rearranged and reedited to make it, in producer David Koff's eyes, a completely different version. With that sort of track record, Fanning's talk of creating an "identity" for this new series sounds decidedly dangerous—but Pfister's proposed plan would guarantee that sort of executive control.

The impetus behind this two-part attack on the Program Fund's autonomous role in developing independent programming comes from several fronts: 1) CPB desires, in



Board member Geoffrey Cowan's words, "a blockbuster like *Sesame Street*." Obviously, they feel *Crisis to Crisis* and *Matters of Life and Death*, the two Program Fund series produced almost entirely by independents will not command such acclaim when they air this spring, and don't feel they have the time to wait and see. 2) Further cutbacks in federal funding which makes combining Program Fund money with station funds superficially cost-efficient. 3) Finally, CPB's frustration at having been unable to get its programs on PBS' core schedule.

The Board is meeting again on March 3 and 4 to vote on Pfister's proposals, ones that he made without consulting the independent community first, even though this community (through AIVF) was instrumental in establishing the Program Fund in the first place. AIVF has reorganized a public TV committee which will be preparing a position to present to the CPB Board at its March meeting. Anyone interested in getting involved should call John Greyson at (212) 473-3400.

TOUCHE TWO-WAY

New York Attorney General Robert Abrams has proposed a law designed to protect the privacy of two-way cable subscribers. According to Abrams, the two-way cable system poses a threat to personal privacy because of the potential for unauthorized disclosure of confidential information. Abrams says the cable television operator is being entrusted with details of the subscriber's entertainment and consumer product choices, personal finances, medical history and opinions. "Subscribers must be assured that this information will not be disclosed to third parties or to government authorities without their authorization." The bill requires that cable operators obtain the subscriber's consent before revealing data, tell the subscriber why the information is being released and describe what is being disclosed. Warner Amex Cable Communications, which pioneered interactive cable in Columbus, Ohio, and now offers it in Cincinnati, requires a subpoena or court order before it releases subscriber information to government agencies. It also allows subscribers to remove their names from mailing lists to be released to third parties.

BIGGER FISH TO FRY

Obviously AT&T couldn't wait for the two phone bills (S.898 and HR 5158—see February *Independent*) to scuff their way through due process in Washington. Out of the blue, in a decision *CableVision* magazine has called "one of the most monumental agreements in this century," the Justice Department has unleashed AT&T. The agreement is a modification of the 1956 Consent Decree, which prohibited AT&T from competing in unregulated markets. In exchange for permission to enter the enhanced service realm, AT&T must split itself down the middle, dumping its 22 local operating companies (LOCS), whose net estimated worth exceeds \$89 billion. Don't worry—the remaining Bell Division (Western Electric, Bell Laboratories and Long Lines) will remain comfortably afloat with approximately \$47 billion in assets, certainly enough to explore information age vistas that until now were forbidden: computers, data processing and cable.

Opinion is divided as to whether this is a coup or a catastrophe for Ma Bell. On the one hand, the divestiture cost them nearly two-thirds of their assets, and the cable market has not yet proven its future viability. As Bob Ross, a Washington telecommunications lawyer, points out: "Just because AT&T is big and has access to capital (and the research and development capacity of Bell Laboratories) doesn't necessarily mean it's going to capture the market."

Predictably, the cable industry is less than pleased with the agreement. Now that AT&T

FESTIVALS

LATIN CULTURES
CONNECT AT CUBAN FEST

SUYAPA ODESSA FLORES

no longer controls the local phone wire running into the homes of the nation (because of the split in the corporation), it no longer has monopoly control, and cable could potentially become the new monopoly. Yet this potential bottleneck control might provoke legislation which would then define cable as a common carrier service, which in turn would probably require a separation within the cable companies between service vs. programming. In other words, those who own the wires can't produce the shows. Indeed, some feel that AT&T may avoid direct participation in cable ownership. Stephen Effros, Executive Director of the Community Antenna TV Association, suspects, "They have bigger fish to fry."

Timothy Wirth, House Subcommittee on Telecommunications Chair, author of HR 5158 and champion of competition within the telecommunications sector, feels that the AT&T/Justice Department's agreement is "absolutely workable" as long as it is coupled with the legislation (whose could he mean?) in progress. Others are peeved at the way the bargain was struck. "A closed-door agreement between two litigants in a court suit is no substitute for a comprehensive review of communications policy," said Thomas Wheeler, president of the National Cable Television Association. Meanwhile, the Justice Department itself doesn't seem sure whether its eight-year-old antitrust suit against AT&T is still on the books. While AT&T lawyers say the case is now history, Federal Judge Harold Greene refuses to dismiss the lawsuit from his court, saying the suit is "too important to have it concluded in a haphazard manner." In the midst of the chaos, that's probably one of the very few statements that's not a two-edged sword.

FAIR IS FAIR IS FAIR

The Democratic National Committee has filed a fairness doctrine complaint with the FCC, objecting to NBC's and CBS's acceptance of Republican ads supporting President Reagan's economic program without providing contrasting views. The DNC first threatened to challenge the network last October if they didn't provide time for opposing views. Both CBS and NBC rejected DNC's demands for time. Out of the big three, ABC was the only one who refused to air the ads.

Meanwhile, the Pacifica Foundation is back at the FCC one more time, appealing a petition filed by the American Legal Foundation. The ALF is seeking a denial of Pacifica's WPFW license renewal, claiming that the radio station has, among other things, violated the fairness doctrine and broadcast obscenities. The National Black Media Coalition, speaking on Pacifica's behalf, has charged that the ALF's petitions represent a "deliberate effort to silence a liberal progressive radio station." ■

MARCH 1982

On December 4-13, 1981, the Third Annual International Festival of Latin American Film was held in Havana, Cuba. One hundred and sixty films representing 38 countries participated in the event, including documentaries, fiction and animation films. Attendance was estimated at 230 individuals.

The festival was organized to bring together filmmakers whose work enriches the cultures of the Americas, and to promote their films. The Third Market Of New Latin American Cinema (MECLA), created for this purpose, plays an important role in developing and extending international distribution as well as in facilitating relations with producers all over the world. The Institute of Cinema Art (ICAIC) makes screening facilities available for those buyers who are more interested in purchasing films than in the competition.

In addition to its traditional functions, the Third International Festival also organized three seminars: *Films, Culture and Cultural Genocide in Puerto Rico*; *The Mass Media, National Culture and Imperialist Cultural Penetration*; and *Films and Poetic Imagination*, all of which were dedicated to problems in cinematographic culture and cultural independence.

Special events included:

1. screening of new Latin American films
2. Latin American Movie Poster Design Contest, in which 3 Coral Prizes were awarded
3. presentation of socialist films
4. projection of videotapes

The international jury announced the winners on the last day of the festival. The jury, composed of ten members, awarded the Grand Coral Prize for Best Non-Latin American Documentary to AIVF member Glenn Silber and Tete Vasconcellos for their well-known film, *El Salvador: Another Vietnam?* For the Best Non-Latin American Feature, the Grand Coral prize went to filmmaker Robert Young for *¡Alambrista!*. The Union of Writers and Artists (UNEAC) awarded their prize to Latin American filmmaker Ana Maria Garcia, also an AIVF member, for her film *The Operation. The Decision to Win*, a film by a collective of young Salvadorian filmmakers called Zero a la Izquierda (the "Good-for-Nothings") was awarded the Grand Coral Prize for Best Latin American Documentary.

Young Filmmakers/Video Arts, with the assistance of Rodger Larson, Susan Fanshel, Rodi Broullon of Unifilm and FIVF's Odessa Flores and Wendy Lidell, collected six films by North American independents and had them hand-delivered to the festival for selection and screening. These titles included: *Nicaragua 1979: Scenes From The Revolution* by John Chapman; *The Stranger* and *The Magic Junkman*, both films from the series *Oye Willie*, produced by Latino TV Broadcasting; *Rufino Tamayo: The Source* by Gary Conklin; *Percussion, Impression and Reality*, produced by Third World Newsreel; and *Joey*, a film by Raymond Telles.

Susan Fanshel, an independent filmmaker who attended the festival, explained, "Films varied greatly in both quality and sophistication, reflecting the wide range of participation from countries like Nicaragua and Peru which are just developing their own cinema to those countries like Mexico and Brazil where highly developed film industries exist." Fanshel found this year's festival "a well-organized, well-attended, high-spirited event."

For the 1982 International Latin American Film Festival, we strongly encourage the participation of more North American filmmakers. As Ana Maria Garcia explained, "The festival is a grand opportunity for all filmmakers to share and explore films being produced in this continent."

For information on the Fourth International Festival of Latin American Films, contact the AIVF's Festival Bureau at: (212) 473-3400.

DELPHI

DELPHI INTERNATIONAL FILM FESTIVAL, June, will take place for the first time in 1982. The festival organizers have publicized the event worldwide, inviting works in 35 and 16mm. Their announcement begins with the Delphic Oracle: "Do what thou wilt shall be the whole of the Law," which represents the spirit of the festival very well. Other excerpts from the declaration of principles include:

"Whatever criteria may be employed in pre-selecting films by festival committees anywhere in the world, and whether such criteria are used for determining the genre or quality of a film, we consider them to be in essence ideological, in that they are mainly

used to shape or influence the political beliefs of the viewing public . . .

"We firmly believe that all such principles and values imposed upon the public constitute an arbitrary act. They are a hindrance to the free development of the medium; a hindrance created and condoned by larger self-interests within society, rather than as a free dialectic exchange between the filmmakers and the viewing public."

There will be no judging, no awards and no censorship on any grounds. Films will be shown on a first-come-first-seen basis from March 21 through the last day of the festival in June. Rumor has it that Stan Brakhage and P. Adams Sitney will attend. All activities of the festival will take place in Delphi in the underdeveloped province of Fokida. The festival organizers hope that all benefits—both cultural and economic—will go to the people of that province. Entry fees range from \$30-\$40 per 15 minutes of film. Contact: Dimitris Spentzos, Delphi International Film Festival, Delphi, Greece. A group shipment is possible: contact your nearest Greek consulate or the FIVF office where applications are available. —S.E.

ATHENS

ATHENS INTERNATIONAL FILM FESTIVAL, April 30-May 8, is considered the largest film and video exhibition in the Midwest. The theme varies. Past topics have included animation and women in film, and the present theme is *Art, Technology and the Moving Image*. This year the film and video festivals have been combined, and some 800 entries are expected from 20 countries. The festival sponsors a variety of viewings. The Qube cable systems in Columbus, and possibly in Cincinnati and Pittsburgh as well, will screen a selected 5-6 hours of the shorter films (up to 15 min.) from Athens. The audience selects the winners through the Qube interactive communication system. There is also a non-competitive screening of premier foreign films, which a panel of independents, teachers and community representatives selects. These screenings serve to bring foreign films of merit to the Midwest area, where distributors can pick them up. The third event presents the work of independents on the festival theme, with the bulk tending to be documentaries and short films. A series of workshops accompany the festival and bring eminent artists, independent producers and related professionals to the town of Athens from all over the US. Entries are due March 8. Contact: Giulio Scalingo, PO Box 388, Athens OH 45701. —S.E.

SINKING CREEK

SINKING CREEK FILM CELEBRATION, June 15-19, has been held since 1969 at the Vanderbilt University in Nashville, Tennessee.

A plethora of workshops accompany the viewings, with past workshops having covered Super-8 production, talks by Louis Hock, Al Jarnow, Appalshop, Peter Rose, Anita Thacher and others. Past judges have included Martha Dubose, Paul Glabicki and Kathy Kline. Sinking Creek also sponsors a national film collection and arranges international lectures and screenings. The coordinators and participants of this festival are entirely "independents", working with dedication. Enthusiasm produces spectacular results both for and at this festival, which consistently turns up excellent work and gathers together independent filmmakers. The festival is now accepting work longer than 30 minutes; the organizers foresee the need to encourage filmmakers seeking a showcase in the standard 60-minute video format. This is the first year that there will be entry fees. Making this decision has lost the organizers "no uncertain amount of sleep". As independent filmmakers themselves, the organizers know how tight the

economics of truly independent producers are. Send in your entries by May 10. Contact: Mary Jane Coleman, Creekside Farm, Route 8, Greeneville TN 37743. —S.E.

The Festival Report has been compiled by Wendy Lidell and Sian Evans with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since dates and other details change faster than we can keep up with them, we recommend that you contact the festival for further information before sending your material. Application forms for some festivals are available from FIVF. Lastly, many festivals are beginning to accept videotape, although our latest information may not reflect this. If a particular festival seems appropriate, you should call them and ask if they accept video. (Perhaps if they get enough calls, they will change their policy!) For additional listings, turn to the NOTICES section.

LABOR

ON UNION BIZ: NABET WOOS INDIES

RICHARD MILLER

To many producers of independent film and video projects, the word union is anathema. To many representatives of film and tape unions, independent projects are headaches to be avoided at all costs. These mutual feelings of distrust have led to a situation in which unions decry independent producers for undermining industry standards by utilizing non-union labor; and independents avoid unions, thus denying themselves the skills of union technicians. Yet unions have an interest in many subjects dear to independent producers. Many unions are supportive of, and willing to work with, producers of independent films to a much larger extent than the producers realize. Independent producers will benefit from the professional expertise of a union crew.

How has this state of distrust developed and persisted? What can be done to break down the historical barriers between independents and technical unions in our industry? What is the future of independents and unions working together?

A quick overview of the unions involved in representing technicians in the film and tape industry is necessary in assessing what can be done in the future. The largest technical union is the International Alliance

of Theatrical Stage Employees (IATSE, known as the IA) which represents stagehands, projectionists and technicians throughout the country. The IA represents the majority of the technicians working in Hollywood; all films produced by the major studios are crewed by IA members. In New York, in the past, the IA also crewed most of the major films. Films produced outside of these two major centers were crewed by a combination of some union technicians working alongside non-union local craftspeople.

Historically, the IA has been a fairly closed union. It was difficult to join unless one was related to a member. This membership procedure created a large pool of competent, professional technicians who were not represented by any union since the IA had abrogated its responsibility to organize and represent all working technicians in the industry.

Although NABET Local 15 was chartered in the early 1950s, building on its base of network technicians, it stopped organizing freelancers later when the CIO merged with the AFI, and the IA absorbed many of its members. By the mid-1960s, the IA had returned to its old restrictive policies; and a second generation of technicians, unable to



PHOTOS BY KEN HOWARD

NABET crews at work on *The Edith Wharton Project* (l.) and *Rappuchini's Daughter*

join the IA, again appealed to NABET for a charter.

Local 15 of NABET, which today represents about 1200 film, tape and cable technicians in New York City and throughout the eastern portion of the United States, was the organization reactivated in 1965. Much of the growth of Local 15 over the past fifteen years has been a result of organizing film and tape technicians who were previously active in the industry but who did not benefit from union affiliation. Since the IA has long-standing collective bargaining agreements with the majors in Hollywood, we have been precluded from working on those films. We therefore set out to represent the people working on independent and lower-budgeted films. To a large extent we have been successful in that endeavor. Films such as *Joe* and *Easy Rider* in the 1960s were crewed by NABET technicians and heralded a new era of unions working with independent producers. Local 15 worked on numerous independent projects throughout the 1970s, many of which have been critically acclaimed. Almost all of the segments of the *American Short Story* series which appeared on PBS were crewed by members of Local 15. *Hester Street* and *Between the Lines* were shot by NABET members. *The Gardener's Son* and *Alambrista* of the *Visions Project* were also NABET films. Three very successful series, funded in part by the National Endowment for the Humanities — *The Edith Wharton Project*, *King of America* and the *Mark Twain* series — were all shot on location with Local 15 crews. *Heartland* was shot on location in Montana with a crew from Local 15 from New York.

All of these independent projects and many others that NABET has worked on had budgetary problems and constraints which were thought to be insurmountable, which would preclude the production company from hiring a union crew and adhering to union standards. However, in each instance NABET was able to negotiate a contract which protected its members, maintained standards for wages, hours and working conditions, and enabled the company to utilize and benefit from the services of professional technicians.

Many producers in the independent area have major misconceptions about the tech-

nical unions. People believe, erroneously, that there are rigid minimums for crew size which must be followed on all projects; in fact, NABET's contract clearly stipulates that the size of the crew will be determined by the nature of the project, not by some preconceived union idea of how many technicians should be on the job. Wages are another area where independent producers fear hiring a union crew will present problems. The current working rates for many technicians in NABET are considerably above the scale rates negotiated in our basic minimum agreement. Higher above-scale rates are the standard for television commercials; a slightly lower level of rates is the norm on major made-for-television movies. A realistic rate for a documentary crew using cameraperson, assistant camera and sound might run \$650 for an eight-hour day, but the minimums are substantially below this figure. In the independent area, however, members very often work for the scale minimum rates, thus giving the producer a large economic benefit. The members of the Screen Actors Guild have developed a system when working on independents' projects so that rates are lower than those being paid on major films.

At a recent AIVF forum for unions and independents, Tom Turley, Business Manager of Local 15, spoke along with union colleagues from the Directors Guild of America, Local 644 of the IA and the Writers Guild. The panel discussion was an attempt to begin a dialogue between unions and independent producers. One of the key issues which Turley pointed out was that NABET has been able, on a case by case basis, to successfully negotiate contracts with independent producers on every project. At times we have negotiated agreements with independents with certain conditions at variance from our basic minimum agreement and with members working at scale rates. However, Turley, as well as the other representatives in attendance, clearly explained that it would not be possible for members to work below scale, no matter how worthy or interesting the project was. Many independents could not understand why unions which are experiencing high levels of unemployment cannot allow their members to work below scale. But all the

union representatives agreed that standards which have taken years to be established should not be dismantled overnight.

In order to maintain a union in an industry such as ours, certain standards of wages, hours and working conditions must be established and adhere; if not, members would be undercutting each other all the time, and producers would not have guidelines to follow in setting wages and conditions. The unions have played a very positive role in helping to create these minimums below which members cannot work. These conditions have helped to stabilize the industry, benefiting producers by maintaining a consistent pool of professional technicians.

One problem Turley cited is the lack of a central coordinating organization to negotiate and set standards for independents. In the commercial world, there is an organization which negotiates and establishes standards; the majors have a coordinated bargaining group. However, in the independent area there is no cohesive group to sit with the unions and discuss problems of mutual concern and attempt to resolve them. Independent productions run the gamut, and each production has certain problems and needs that must be addressed by the unions and the producers. Larry Sapadin, Executive Director of AIVF, proposed that a standing committee comprised of independent producers and union officials be formed to continue the dialogue begun at the recent forum. It is hoped that this body will generate ideas to help establish industry-wide standards for union technicians working on independent projects.

NABET is prepared to work actively with such a committee to help explain its position to independents. Only through an open exchange of information can unions understand the needs of independents and at the same time explain the rationale behind the standards which have been established in the industry. A development of this nature can only benefit both parties and help to dispel some of the distrust which has previously characterized the relationship between unions and independents. ■

Richard Miller is the business agent for NABET Local 15.

IN FOCUS

IN PRAISE OF
COLOR NEGATIVE

DAVID W. LEITNER

In Part I of A Look at Color Negative (February '82), Leitner summed up the history of color film processes, from the early non-photographic printing process of Technicolor to the sandwich stripping negative techniques of Kodak and DuPont in the late 1940s.

Reversal is dead. Outdone by the immediacy of the now-ubiquitous electronic newsgathering (ENG) mini-camera and the superior speed and latitude of color negative, it has ceased to be of much practical or commercial interest. Accordingly, if 16mm film has a future, it lies with color negative.

As a concept in color reproduction, color negative is surprisingly basic. Three silver halide emulsions are layered onto a single acetate support. One layer is sensitized to the blue component of an image, another to the green and a third to the red. Upon processing, the silver in each layer is developed, the corresponding color dyes are brought forth and the silver is then discarded. What remains are three negative photographic records of the original image in the complementary primaries of yellow, magenta and cyan—each with its own saturation, or density, and contrast curve.

If the challenge of color negative to the cinematographer is to expose all three emulsions in such a way that his or her artistic priorities are satisfied, the challenge to the laboratory is to develop them evenly. In the course of developing miles of "camera original", demanding technical specifications must be met and maintained, with reliability the watchword.

This is complex business, sometimes involving the manufacturer as well as the lab. For this reason labs process color negative strictly by the book to prescribed levels of contrast and density, leaving the filmmaker little creative choice in the matter.

GRAIN AND TEXTURE

This does not, however, deny the cinematographer a contribution to the physical structure of the color negative image. Graininess, a conspicuous photographic characteristic that, in motion pictures, brings about a visual sensation akin to viewing the images through a wash of boiling sand, is a function of exposure. Since it obscures the desired image—atomizing fine detail for a signal-to-noise ratio that would

be utterly unacceptable in a videotape master—the concerned cinematographer will take measures to suppress it.

In an effort to understand graininess in color negative, it is useful to examine black-and-white first. A black-and-white negative consists of a single layer of emulsion peppered throughout with silver halide crystals, some of which are sizable, some small. The larger crystals react to light readily; with increased exposure, the finer ones become developable as well. What is perceived as graininess in the developed black-and-white negative is not so much the presence of individual grains, which, including the larger ones, are mostly too minute to be resolved by the eye, but clusters of grain, specks of silver superimposed within the depth of the emulsion. Since the distribution of grains in the emulsion is random, unwanted clumpings are bound to be evident in some spots, with minuscule voids in others.

Randomness is key: the ordered pattern of halftone dots in a newspaper photograph does not interfere with the image in the manner of randomly-scattered grain. The eye reads the spacing of the dots as a continuous rhythm at a steady beat or frequency that does not attract attention to itself. Photographic grain, on the other hand, is irregular in size and spacing. When animated at the

rate of twenty-four frames-per-second, a veritable cacophony of distracting texture is unleashed on the image, at times quite diverting to the eye. This holds particularly when the image is shot soft or out-of-focus, because if present, pronounced graininess will be projected in sharp relief on the screen.

Instead of opaque silver grains, color negative yields microscopic splotches of transparent dye. As described above, each of the three color-sensitive layers produces a negative image in silver. While developing, each forming silver grain is enveloped by chemical reaction in a tiny cloud of dye, appropriate in color to its spectral sensitivity. Upon subsequent removal, or bleaching, of the silver grains, bits of dyestuff remain behind like so many minute, brightly-hued footprints. These are color grain.

Color grain is recognized like black-and-white grain. Although individual units of yellow, magenta and cyan dye are generally not perceived as such in the projected image—near its limit of resolution, the eye cannot discriminate hue—their random, uneven distribution ensures a clumpy, kinetic appearance. At a distance, for instance, the color image is likely to exhibit a gritty texture only; at close quarters, color graininess will take on a detail of its own, suggesting to some an abstraction of Monet's garden at Giverny come to life. Graininess, whether color or black-and-white, is most prominent in the mid-tones of an image where it can stand out in boldest relief. Strong shadows cause no exposure on the negative, hence little grain, and highlights burn out the negative, completely exposing available silver halide crystals and plugging-up detail. As luck would have it, the mid-tones of an im-

Continued on page 12



HISTORY AND THE FATE OF ACCESS

TANGLED TACTICS:
BIG APPLE
CABLE FRANCHISE

KENNETH STIER

The widely-touted proliferation of new channels of communications has unleashed an appetite for new programming, easing somewhat the perennial distribution problems of independents. However, many satellite-smitten indie producers, with necks craned to an altitude of 23,000 miles, are virtually ignoring what is happening literally in their own backyard. Cable is coming—and fast. In most major cities, cable franchises will be awarded within the next two years. Franchises are given for fifteen or twenty years (and sometimes, as in Rhode Island, in perpetuity), and once the ink dries the terms of the contract are much more difficult to alter. Across the US, now is the time to act. Even in New York, with the awarding of new franchises imminent in April, many important issues concerning public use of the wires are still undetermined, hanging in the balance of closed-door negotiations.

Cable offers the possibility of guaranteed access for all citizens. It is subject to state and/or local regulation, because these have jurisdiction over the commercial use of public property. The conditions and terms by which a cable system is built and operated are determined by politicians and public officials who are still democratically accountable. However, they respond only when local pressure is brought to bear. Unfortunately, the interest demonstrated by the public, and too often by the independent community, is not proportionate to the consequences at stake. This is particularly true in New York.

HISTORY

Obtaining access to any means of mass communication has always been a struggle; it's even more difficult when the means are expensive technologies owned and controlled by a few corporations. The public's right of access to cable was first mandated by the Federal Communications Commission and then shifted to the jurisdiction of state and city governments. Initially envisioned as a sort of "electronic soapbox", the notion of access has expanded as the public has become aware of the significance of information systems and communication flows.

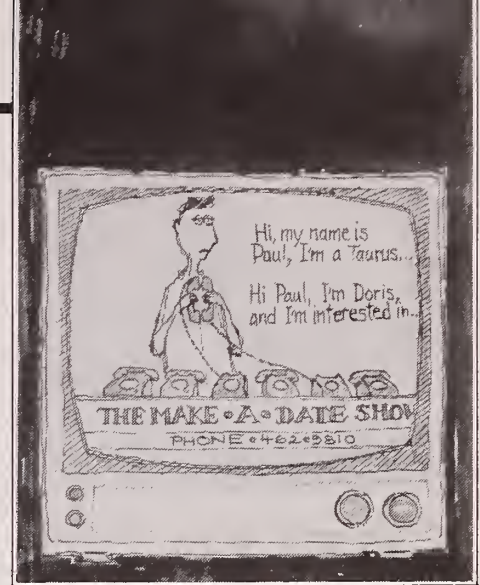
The National Federation of Local Cable Programmers (NFLCP) is the principal organization active in preserving and promoting access to cable. One of its founders and beacon lights, George Stoney, considers

access merely the "rehearsal ground" for a later, larger communications arena. But so far the number of independents and media activists contributing programming and helping to construct this very necessary first stage is disappointingly small.

The history of public access can be evaluated according to one's expectations. For those to whom they mean an "electronic soapbox", extending the principle of the Fairness Doctrine to the new media, the access channels (measured by the sheer quantity of new voices) can be considered successful. Others, though, including many of the earliest access advocates and activists, had envisioned something more grand. For them, access was a way to decentralize communication, revive a sense of community through a new forum and restore a spirit of active citizenship in place of passive consumership. Cable was our new nervous system, and these access facilitators wanted to stimulate communication.

For a whole host of reasons only the less ambitious scheme for access was realized. Factors included insufficient cooperation and promotion from the cable operators, a general lack of public awareness, a widespread laissez-faire approach, overconcern with access to the *medium* rather than access to an *audience*, and related to this, insufficiently universal hookup of the population. Finally, the absence of steady funding was critical. After a flurry of foundation interest and largesse (which fostered some fascinating projects), monies dried up in a few years, condemning access to hodgepodge stumblings. Even as a means of showcasing talent (as the Theta system in Los Angeles does very successfully), access in New York is undervalued and underutilized. As the medium of community communication, except for a few long-running series with small followings, it has been a dismal failure over the last decade.

One exception is the Channel L Working Group (CLWG), an independent organization which through extremely adroit political maneuvering now helps the City of New York develop programming for its previously fallow channel. Essentially, the CLWG offers technical assistance for the four categories of eligible users: Community Boards, elected officials, city agencies and certain approved non-profit cultural and civic organizations. Considering the obvious



ILLUSTRATIONS BY JOHN GREYSON

constraints imposed by dependence on voluntary contributions from cable companies, CLWG has done much to improve the reputation and understanding of access in the City, among both city officials and the public. If there were the will, much more could be done.

CURRENT NY FRANCHISE

In New York, a four-year-long franchising process to bring cable to the boroughs other than Manhattan is nearing its end. Interest in wiring the outer boroughs (the Bronx, Brooklyn, Queens and Staten Island) peaked after the arrival of Home Box Office catapulted the cable business into the sphere of high profitability. The City will soon sit down with the short list of applicant companies to hammer out final contracts.

Though the City says the franchising process has been "open, fair and orderly", many criticisms have been voiced. The choice to hire outside consultants—Arnold and Porter (A&P), a prestigious Washington DC law firm with communications experience but not cable expertise—elicited protests. Personal connections between members of the current City administration and A & P may have influenced the decision to retain the firm without competitive bidding. Some persuasively argue that the precious public funds spent on A & P (close to \$1 million) could have been put to better use by developing in-house expertise that would still be around after the franchises are awarded. The obvious wisdom of this was apparently sacrificed to political considerations.

In particular, the State Cable Commission was very critical of A & P's recommendations for their "inappropriately conservative attitude towards the services and system design demands that the City should make upon franchises," and urged "the City to explore the possibility of a publicly owned and financed system, leased and privately operated by the cable companies."

Another barrage of criticism could be summed under the heading of the "big factor" fixation: an excessive concern with the economic viability of each company (un-



doubtedly important), which virtually excluded other, social questions. Gerry Pallor, director of Locus Communications, a portable video access facility, commented that "a large company could as easily go bankrupt as a small one, and some small local applicants might have been more in touch with the areas they would serve."

One social question that was overshadowed is the future community use of the new highways and byways of cable. Certainly by now some appreciation of the value of access has permeated the thinking of the Cable Working Group (CWG). This body, composed of members of the New York Board of Estimate and several other City agencies, is helping to draw up specific recommendations for the franchise contracts and evaluating (with the aid of A & P) the nineteen proposals submitted. The CWG has said it "wishes to encourage the growth of meaningful program services developed at the local level."

MINIMUMS

Though these may change, the CWG has set minimum requirements for the cable systems. These include "at least eight video access channels, two each of public, municipal, institutional and leased. "A portion of these—at least four—shall be controlled by an access organization in each cable system, with the remaining channels (no less than two) to be controlled by a central city agency. "In addition to providing access channels, each franchisee shall be required to provide at least one fully-equipped and staffed state-of-the-art local origination access production studio and two fully-equipped mobile production units for each three to four Community Board Districts it serves. Each franchisee shall be required to provide technical support and training to the access organization in its system." However, the minimums make no mention of funding.

It's unsettling to see that seed and operating funds are not included in the guidelines, though the city seems to be vaguely aware that without steady funding access can't be meaningfully fostered. A & P recommends only minimal guaranteed funding. While believing that an access organization's ability to raise operating funds is a proper measure of its success, they acknowledge that "by their very nature access ser-

vices cannot entirely support themselves in a free competitive marketplace." Therefore they recommend that "each franchisee be required to provide adequate start-up funds and annual support funds."

But this is only one part of a funding mix they blithely envision, including "fees from sales of services and channel time, dues and contributions from institutions and grants from foundations and other organizations." Even more chimerically, they suggest that funding might be drawn directly from the City budget, or part of the franchise fee and tax collected by the City. The first is ludicrous given the City's financial straits. The latter is a logical place to look, but since the Director of Franchises feels strongly that this money should go to pay for the City's oversight of cable, it's unlikely that access organizations will be able to tap that source.

Government funding of programming is a politically delicate arrangement. The City has still balked at the idea of funding even the municipal channel (now voluntarily funded by the cable companies). It seems more politically acceptable for access funding to come directly from the cable companies, rather than passing through the hands and the books of the city.

ACCESS?

At this stage in the franchise process, what is the status of access? The whole situation will change when the franchises for the other boroughs are awarded, since the Manhattan contracts must be upgraded to meet the new standards set (and the ten-year-old Manhattan franchises are due for renegotiation in any case).

The proposed negotiation guidelines state that "it is contemplated that each franchisee . . . will participate in the funding of the access organization in its service area." Later it's added that "such commitments may not necessarily be incorporated in the franchise agreements." This caveat leads to speculation that the guidelines are relegating access to the precarious position of a "gentlemen's agreement" or tacit understanding of voluntary contribution. When pressed on this conspicuous absence, City officials respond that efforts were made to maintain maximum flexibility for the negotiating team. They add vaguely that "the informal contract will have to be judged in its entirety" (according to the Mayor's representative, Bob Kendall).

In brief, then, the City has left the shape of access nebulous. Considerable latitude is preserved for the Borough Presidents' (BPs) offices, and the actual structure of access will be determined at the borough level. Although the Department of City Planning (the agency charged with developing the public access channels) made an extensive ascertainment study, only oral reports were given to the Borough Presidents, instead of forceful recommendations. In the absence of strict Citywide minimums, the boroughs

may end up with only the least common denominator features of access. Even if the less benighted boroughs devise good proposals, the lack of these basic criteria could undercut the City's clout at the negotiating table.

So the fate of access is anything but obvious. Some fear that access will become a dispensable bargaining chip for a negotiation team with other priorities, and that without citywide access standards, the local access organizations will degenerate into another pool of political patronage.

WILY TARSHIS

The key figure in the whole process is the Director of Franchises, the imposing Morris Tarshis, who meekly claims "it's only my size [over six feet] that is intimidating." Someone familiar with his role in negotiating franchises for the last sixteen years called Tarshis "one of the last big power brokers in the Robert Moses mold." Tarshis has a reputation as a wily and exacting negotiator. A lawyer who has watched him in action says, "Tarshis isn't going to sell the store. Listen, you wouldn't want to be on the other side of the table from him; he'd have the shirt off your back and more before you knew it."

Indeed, the 1970 Manhattan franchises Tarshis negotiated were considered prescient documents and served as prototypes across the nation. The original franchises set aside City channels as well as leased public access, though without funding provisions. Tarshis' appreciation of access has apparently evolved with the times. He has given lip service to the notion of independent access organizations for the last two years, although he is still vague about funding.

Though the current proposed funding formula has been criticized, Tarshis thinks the cable companies won't find it conservative. He expresses disappointment at the lack of groundswell of public interest in cable, and complains that he hasn't heard from community groups and indies concerned with community *use of access* rather than those more interested in *self-promotion* or "*aggrandizement*."

It's difficult to reconcile this elevated sense (at least on a rhetorical level) of the public trust and authority invested in his office with Tarshis' spotty record of franchise enforcement. At his instigation the Office of Telecommunications (OT), charged with regulation and enforcement, was designed to report directly to his office. Tarshis in turn is accountable (albeit diffusely) to the Board of Estimate. The OT is headed by Leonard Cohen, an engineer formerly employed by Teleprompter, the current holder of one of the two Manhattan cable franchises (what-ever happened to the appearance of credibility?). Though one couldn't call him a particularly zealous public guardian, Cohen admittedly has large responsibilities for one man and a secretary.

BOROUGH S WAKE UP

Now that the boroughs are alerted to the arrival of cable, the question remains whether it will mean anything more to them than movies and sports. All the BP offices are in the process of forming Citizens' Advisory Committees, and all have endorsed the concept of independent access organizations.

In the Bronx, the least sought-after franchise area, the main concern is to ensure that cable actually happens and that construction is equitably done. Hence, access is understandably a low priority. One member of a large Bronx community organization who hopes to sit on the Citizen's Advisory Committee complains that the BP's staff people have too much respect for the cable companies. "They didn't get their education at the CWG. They just haven't done their homework, and besides deals are made higher up. There just ain't much to say for the grassroots. If the City is out to lunch, the Bronx is asleep."

In Staten Island, the one staff person dealing with cable is obviously overburdened. He admitted that access hadn't even been considered yet, and expressed concern that videomakers from Greenwich Village had already approached him regarding access: "We don't need these kooks coming over, screaming up and down, and getting everyone all riled up." He evidently took some defensive pride in the fact that "unlike you college-educated people who plan in advance, we just figure it out as we go along."

Both Brooklyn and Queens have more evolved notions of desirable access structures: both plan a first-come first-served "pure" access channel, and intend to establish an independent access organization responsible for developing programming. Also envisioned are Boards of Directors to control the purse strings and to catalyze productions in the community interest. Brooklyn cited the New York State Council of the Arts as a possible model, and expressed interest in a non-profit communications corporation with its own production arm to produce local news, short features and may-be even a magazine-style show.

INDIES CHASTISED

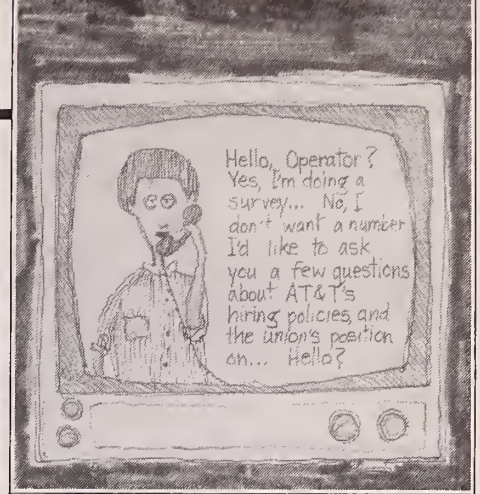
However access finally materializes in the other boroughs, it won't be as a result of strong advocacy on the part of independents. That may become a painful hairshirt to wear as indies look in hindsight at what could have been. As one who has long carried the torch for access, John Sandifer, Executive Director of CLWG, is understandably bitter at indie indifference to the franchise proceedings: "Unlike lobbying directed at preexisting grant structures such as CPB, PBS and WNET, this is an opportunity to create a new funding structure. Indies have shied from doing the hard work of organiz-

ing, both with community groups and at the BP's offices. The current wisdom of the CWG is in place." But Sandifer emphasized that some pressure can still be applied at the BP level.

OTHER MODELS

With broad-based organizations and sustained campaigning, exciting access packages are being created in other cities such as New Orleans, whose cultural and arts communities are represented by the Cultural Cable Coalition. This group has wrested unprecedented concessions from Cox Cable, including channels, a fully-equipped studio, live transmission capacity at the Contemporary Arts Center, staff to number 65 by the fifth year, mobile equipment and operating budgets of several hundred thousand. The Coalition now does consulting for arts groups in other cities.

Boston takes the prize for the unquestionably premier package for over-all access development. An independent access organization will control not only the operating funds but also the public access channels themselves—six to begin, and eventually twenty. They will also develop and control a fully interactive institutional cable, and the whole will be facilitated with four studios and three mobile vans. Most important funding is assured through an astounding five percent of total gross revenues, allocated directly to the access organization.



NYCCRM

Though New York is unlikely to secure such a package, a small but tenacious group called the New York Citizens' Committee for Responsible Media (NYCCRM) has been a persistent voice championing access. As a basis for a successful access package, NYCCRM says an independent access organization at the borough level should:

- ascertain community needs vis-a-vis cable TV services;
- define goals and priorities for local access programming;
- plan and monitor access facilities and services;
- evaluate the effectiveness of access programming, facilities and services;
- enforce penalties for non-performance of franchise provisions; and

Key Figures in Cable Deal

• **A & P:** Arnold & Porter, a DC law firm which aided City in preparation of contracts and evaluation of applicants.

• **BP:** Borough Presidents' offices are the place to contact this month to press for specifics on access.

• **CWG:** Cable Working Group is composed of members of the Board of Estimate and other City agencies, including Dept. of City Planning and Dept. of General Services. Made recommendations on proposed franchise.

• **CITIZENS' ADVISORY COMMITTEES:** Citywide group of political appointees designated by Board of Estimate. Largely inoperative.

• **DIRECTOR OF FRANCHISES:** Morris Tarshis, power broker who negotiated 1970 cable deal, and will also bargain this time. (212) 566-2654.

• **OFFICE OF TELECOMMUNICATIONS:** Headed by Leonard Cohen and

responsible for enforcement of franchise agreements.

• **MCTV:** Manhattan Cable TV holds franchise for lower Manhattan. Franchise to be renegotiated this year.

• **TPT:** Teleprompter holds franchise for upper Manhattan. Also up for renegotiation.

Info & Agitation Contacts

• **CULTURAL CABLE COALITION:** Secured favorable access provisions in New Orleans. Does consulting. Coordinator Denise Vallon, Contemporary Arts Center, (504) 523-1216.

• **NFLCP:** National Federation of Local Cable Programmers has lots of info at national level. (202) 544-7272.

• **NYCCRM:** New York City Committee for Responsible Media works to secure public interest in cable deal. Coordinator: Barbara Rochman, (212) 697-4090.

- make recommendations for funding to the community funding program.

Also recommended is a strong provision prohibiting cable operators from controlling the content of access programming or access services (distinguishing access from local origination channels); creating a community program fund; and establishing a citywide standard of non-discriminatory use of all access channels and services.

LAST CHANCE FOR ACTIVISM

The New York negotiations may be completed in March, but more likely April if not later. At that point Tarshis will submit the proposed franchises to the Board of Estimate. This will be a public meeting at which citizens can speak out on the proposed agreements. Any glaring shortcomings should be vigorously voiced *before* this meeting; most strategically, *alone* at the respective Borough Presidents' offices. Because of the close cooperation between the Bureau of Franchises and the Board of Estimate, the proposal is likely to be approved largely intact, perhaps at the very same session. Copies of the proposal should be publicly available two weeks prior to the meeting.

Certain portions of the negotiations should be controversial. Realizing that cable will soon be a major utility, effectively disenfranchising those without it, Tarshis has publicly committed himself to pushing for universal service (offering everyone a hookup), free or at minimal cost. Even more vehement objections can be expected in response to a call for universal access. This demand would trim the cable operators down to their proper role as transmitters, i.e. essentially common carriers (like the telephone companies for the last 75 years), making them programmers only of last resort. Unfortunately this notion hasn't been aggressively promoted, losing ground instead to the National Cable Television Association's grossly self-serving campaign to designate cable companies as telepublishers (thus allowing them total control over content).

In sum, cable is much more than an electronic environment or a mere distribution system: each feature of the system has social consequences. Many of these can, in fact, be preempted and excluded by the technical design of the system, as well as the specific franchise agreements. The level of interactive and addressable capabilities incorporated in the system will shape and partially determine who can communicate with whom and how. Without planning and input from media activists alert to the impact of such technical complexities, the public interest can be easily short-changed from the very outset. This is especially relevant in New York, where the City has already shown itself lacking in the vision and politi-

cal will necessary to establish the expertise that could bend the private sector's initiatives to the public interest. Of course, it will be a tough fight, since underneath all the public service rhetoric of the franchise process, cable's primary impetus is market forces, its desire to become *the Number One* home utility. ■

Kenneth Stier has been an access producer in Manhattan and is currently a part-time student at New York University's Interactive Telecommunications Program. He also works with a new non-profit communications group called Hispanic Information Telecommunication Network.

Color Negative Continued from page 8
age are typically of greatest interest.

MULTILAYERING

At this point any similarity in dynamic between black-and-white and color graininess ends. Light, at the microscopic level, is blocked by each grain of silver. As a consequence, the heavier the exposure given black-and-white negative (i.e., the larger the population of developed silver grains), the grainier the image. Units of color grain (deposits of transparent dye that are microscopic filters) absorb merely part of the spectrum of white light, transmitting the lion's share. Since discrete points of light are not blotted out, extremely thin emulsions densely packed with very fine grains are made possible. These, by themselves, would be inordinately slow if not for the technique of multilayering. Each color-sensitive layer in color negative is actually divided into an upper coating of coarse, fast crystals and a lower one dense with the slower but finer crystals. As the green-sensitive layer is exposed, for example, the large crystals of the uppermost coating respond easily; if enough light is available, the fine crystals in the underlying sub-layer are struck and sensitized too.

In color negative's case, the heavier the exposure, the finer the appearance of overall graininess. The finer grain patterns, to the extent they are in evidence, effectively fill-in coarser structures, cancelling their contribu-

tion to image graininess. In light of this, the common practice of rating color negative at an exposure index (E.I.) of 125 for tungsten lighting, underexposing it 1/3 stop from its designated E.I. of 100, is more a tribute to the latitude of color negative than an effort to secure a quality image. When a minimum of graininess is desirable, overexposing 1/3 to 1/2 stop, to E.I.'s of 80 or 70 respectively, will saturate more fully the fine grain coatings integral to color negative's enhanced reputation. And since color negative possesses considerably more latitude in the direction of overexposure, highlight detail will not be compromised, while more shadow information will be present on the negative.

When shooting 35mm, the information presented above is not essential to a successful working knowledge of color negative. Grain size relative to the useful area of its frame renders the 35mm format most forgiving of exposure errors and excessive graininess. On the other hand, the dimensions of the diminutive 16mm frame, sharing the 35mm grain structure, are less than ideal; and producing comparably high-quality footage with 16mm negative, while within the realm of the near-possible, challenges the cinematographer's skills to the utmost. Because graininess is boosted with every reproduction from the original—a dailies print, a dupe, a second generation print from said dupe, an optical effect, a film-to-tape transfer or, most demanding, a blow-up to 35mm—wisdom dictates that an effort be made to nip as much of it in the proverbial bud as possible.

A NOTE OF APPRECIATION

As detailed in last month's column, today's color negative is the fruition of over thirty years of relentless research and development. Improvements have been registered, almost at predictable intervals, in speed, sharpness, granularity and processing chemistry. Recently, for example, both Kodak and Fuji introduced color negatives of exposure index 250 (!), and reports circulate of test shoots employing 15 foot-candles of light and less. Although, in this age of Atari, cranking by motor a perforated strip of film—the gelatinous emulsion extruded from cattle bones, the cellulose base from tree pulp—through a device mechanically resembling a sewing machine and dunking it repeatedly in tanks of chemical soup before drying and buffing might seem by comparison primitive, the end result justifies the means with a standard of image fidelity unmatched by other systems. Simply put: color negative represents a mature, vital, enduring technology, not to be written off. ■

David Leitner is an independent producer who works at DuArt Film Labs in New York. Coming next issue: Film-to-Tape.

SPARE HOURS?

AIVF could use them, around the office, during our seminars and workshops, or researching articles for *The Independent*. Valuable skills we'd appreciate? Typing, filing, transcribing, selling tickets. In return, you'll benefit from working with our genial staff, from the goldmine of in-house information resources—and the coffee's on us. Call John Greyson at 473-3400 and make AIVF work better for you.

INTERVIEWS WITH INDEPENDENT PRODUCERS

VOICES FROM THE HINTERLANDS: CONCLUDING SECTION

BERNARD TIMBERG & THOMAS ARNOLD

In this final section of "Voices From the Hinterlands," the makers of "Heartland" discuss project development and distribution. Citing personal commitment as the key element in all four projects considered in the series, the authors conclude that, though independent features have been financially precarious so far, indies are learning from their shared experiences.

One of the most interesting strategies for an independent regional feature was put together by Annick Smith and Beth Ferris, who combined a large production grant from NEH (\$600,000) with New York and Hollywood talent to produce *Heartland* in 1979.

Smith and Ferris, both natives of Montana, began their collaboration in Spokane, Washington, where Smith was working out of a local TV station to produce a series on Pacific Northwest Indian tribes and Ferris was working independently on wildlife films. There they started to talk about doing a project on women's lives in the West. In 1976, they wrote an \$82,000 research and development proposal for NEH, which called for two research assistants and a series of western historians and film and writing advisors. When funded in the fall of 1977, the "Wilderness Women Project", based at the University of Montana, began a year of research and script development. The results included short biographies of a wide range of women in western history, seven research papers and selection of two women as script subjects: Eleanor Stewart (author of *Letters of a Woman Homesteader*) and Narcissa Whitman (a Presbyterian missionary in Idaho and Eastern Washington). Annick Smith explains:

ANNICK SMITH: We finally chose the Eleanor Stewart story for a couple of reasons: for one, a story with only a few main characters and one location was by far the easier to produce. We also found a director, Richard Pearce, who was very interested in that story, and in working with us on the script development.

QUESTION: How did you meet him?

AS: We searched. We looked around at the work of all the young directors who would be within our range. He had done a film for the *Visions* PBS series which I liked very much, and I felt he had the right kind

of touch. He was already doing a relationship story set in the West, and we started working together. So he did get involved in the R & D phase.

[After an extensive search for a location, *Heartland* went into production in March 1979 in Harlowtown, Montana, with a production team consisting of director Richard Pearce, cinematographer Fred Murphy, production designer Patricia Von Grandenstein and a NABET crew from New York.]



Homesteaders heading west in Heartland

Q: Why did you decide to use 35mm?

AS: We had been thinking about it all along and tried to raise extra money but couldn't. Then we did some tests on location immediately before production began, and for those huge landscapes the quality of the image was really worth the difference. Beth and I went over budget by about \$100,000 out of our own pocket because we shot in 35mm.

Q: How did you raise the extra money?

AS: We went into big debt. We took out a bank loan for \$60,000 using our personal collateral. Irwin Young at DuArt was very kind to us and we have a one-year deferment on payments—which we're still trying to pay off with interest; and we had other creditors who were willing to wait. We also got a deferment from General Camera for \$10,000, which helped a lot. Mike Hausman [who became line producer for the film in New York] was able to set it up because he had done a lot of work with them.

Q: So how have things turned out?

AS: We're still in debt.

Q: At what pay scale were you working with the actors in order to come in at budget?

AS: They were working at PBS scale. Once we go into theatrical release we owe all the actors residuals—150% of their salary. We signed a contract with SAG to pay the actors at PBS scale.

DISTRIBUTION

Q: Looking back on the whole thing, is there anything you would have pre-planned for?

AS: We would have wanted an additional \$50,000, at the very minimum. It can cost up to \$100,000 to do press kits and travel and office expenses and all those additional prints, screenings rooms, entry fees to festivals, shipping and all that kind of thing.

Q: Do you feel that at this point you can leave *Heartland* to the distributor?

AS: That was the whole reason for trying to find a distributor rather than doing it ourselves. We really didn't want to. Although we have spent almost two years hand-carrying the thing around and getting it launched. That was about our limit—we've been working on designing publicity campaigns with the distributor, but we didn't expect to bear the bulk of the work of distribution. With this *Heartland* Distribution Company, we spent a lot of time on distribution in the Rocky Mountain area. We retain those territories for ourselves.

Q: Has this paid off?

AS: We did very well, especially in Montana, in terms of box office gross, but what finally comes back in terms of profit isn't that great. But every little bit helps. We have two part-time assistants working on a commission basis with a booker out of Salt Lake City, doing our regional distribution.

Q: This is unique—having an ongoing regional distribution network.

AS: Right. We figured that this is an area where the population is so low that any major distributor will forget it. We are making a special effort to get it around the Rocky Mountain area.

Heartland will be on PBS in the spring of '83. We're going to give ourselves a year for theatrical distribution, then an additional

COURTESY THE FILMMAKERS

nine months for cable, then PBS. The terms of our contract with NEH require us to offer our film to PBS at no charge for the first showing. We have sales to cable which will come up after the theatrical run—one is with Warner Amex and another with Showtime, and a third smaller sale is to a company called Select TV. Those were arranged through Richard Pearce's agent at William Morris. He's also been helping us in all the aspects of distributing.

Q: Is it a major frustration having to do this stuff in NY and LA, while not being there?

AS: That is one reason we had an agent—since we were not in LA or NY ourselves we had to have somebody around who could make the contacts. But with a lot of telephoning and letter writing and occasional trips, I think we managed to do it fine. We would have been quicker to get everything in order if we had been in New York or LA, but neither of us wanted to move—or would move.

Q: Why did you decide *not* to go with First Run Features for your distribution?

AS: It was a possibility. We considered it and they considered us. We finally decided to go ahead on our own because in some ways *Heartland* is a little bit more commercial a film, we felt, and ought to have a slightly different kind of distribution.

At about the time of our late summer 1981 interview, the producers of *Heartland* made an agreement with Leavitt-Pickman in New York to distribute their film. Beth Ferris is currently working on a film on the impact of resource development on small rural communities in the West (four state humanities committees and WNET-TV Lab are funding this project), and Annick Smith has received a CPB scriptwriting grant for a contemporary story.

CONCLUSION

In the interviews over the last four issues we have tried to present a range of models for producing regional independent features and to relay the personal experiences of filmmakers working on their first features. On one end of the spectrum we heard from filmmakers like Herb Smith and his wife (the makers of *Handcarved*), who worked with very small budgets and two- or three-person crews. These films were generally documentaries. On the other end, we have producers like Annick Smith and Beth Ferris, who brought in an outside director and production crew for a dramatic feature that came out of a year and a half of studying and thinking about women in the West. The range of techniques for funding these first features also varied considerably; often the film was made on a combination of public grant and private foundation money. In

many cases (Herb Smith's *Handcarved*, Ross Spears' *Agee*, Annick Smith and Beth Ferris' *Heartland*), NEA or NEH funding was crucial. In addition, CETA money helped Ross Spears and Penny Allen in important stages of their projects.

At present the filmmakers we talked to are back on the road looking for new funding for their next films. The second film is often both more ambitious in scope and more realistic in its budget. Most of the filmmakers we talked to had budgets under \$100,000 for their first films. Many were moving on to features that would cost much more than that. In looking for funding for larger budgets, filmmakers have been moving toward limited partnership arrangements, but as Sandra Schulberg points out, a fundamental contradiction arises in trying to set up for-profit investor groups to put up substantial sums for films that have no track record of profit.



Smith (l.) and Ferris (r.) with Montana rancher during *Heartland* shoot

Schulberg had hoped that a combination of public and private money could finance her own film *Red Ghosts of the Mesabi* and solve the problem of funding independent films in the 1980s. But so far her efforts have been unsuccessful.

"There was confusion in people's minds. How could it be for-profit on the one hand and not-for-profit on the other? Even though the lawyers—their lawyers—said it was legal to do it this way, how could there be such an animal that was neither one nor the other nor both? I think that is a very grave problem we face: that we fall right through the middle."

The kinds of independent films done to date—with an unknown cast on a historical subject, or a character study, or an exploration of regional values—have not done well financially. One reason is that the films have not had established routes for distribution. The Independent Feature Project, First Run Features and the AFI-IFP feature showcase, as well as some smaller distributors like New Day Films, are working to change that. Raphael Silver (who distributed *Hester Street* and *Between the Lines* in 1975 and

1978) says it has become harder, not easier, for the independent to break into established distributor-exhibitor patterns. In addition to the "stigma" of their quieter, more thoughtful themes, independent features tend to be viewed by backers and exhibitors as representing unsophisticated and technically rough forms of filmmaking. To overcome these attitudes, or to circumvent them, the filmmakers we talked to were developing more realistic and detailed plans of financing and distribution for their second features—whereas the first films were usually done on the faith that if the film was good, an audience would be there to see it.

This brings us to that key element—the belief or faith or whatever-it-is that impels filmmakers to keep working on their projects in spite of the obstacles. This personal commitment takes the form of a total investment of time and money for one to five years. It is accompanied by the decision to make films on what they know about, and in the area where they live.

But the filmmakers had to have more than blind faith and commitment to their subjects. They had to be experienced filmmakers, or have experienced filmmakers on their team. They needed writing skills to present their projects to potential funders or investors. Most of all, they had to be willing to live out on a limb. As Victor Nuñez (the filmmaker who made *Gal Young 'Un* out of Tallahassee, Florida) put it, "We're really a marginal bunch of crazies in everybody's eyes."

At the time of our August interview, Sandra Schulberg was attempting to raise a total of \$2 million for her new film with Jon Hanson in the face of the contradictions independent film presents. Victor Nuñez was working to raise \$500,000 for his new film (an adaptation of a John D. MacDonald story). Their experiences and those of Ross Spears and Jude Cassidy in Tennessee, Annick Smith and Beth Ferris in Montana, Penny Allen in Portland and Herb Smith in Whitesburg, Kentucky, speak to anyone who wants to produce films with the kind of personal vision that Hollywood rarely finances.

The supporters of these filmmakers and films—investors, new exhibitors, those who publicize the filmmaker's efforts and local individuals who care and help out—have been essential to the success of these first film features. They will be even more important in areas where public grant support has been threatened or cut back. When all is said and done, it comes down to people: the filmmakers and the people who respond to them and the ideas they struggle to put on film. ■

Bernard Timberg teaches film and broadcasting at the University of Nebraska at Omaha. With Thomas Arnold, a freelance writer currently living in Boston, he is developing a series of programs about film history in the Midwest.

INDEPENDENT RADIO

THE SOUND AND THE FURY: AUDIO INDIES SPEAK OUT

MICHAEL TOMS

Audio Independents (AI) is the national representative of independent radio producers. Independent radio producers work in much the same way as independent film and videomakers, and represent a similar alternative approach to media production. In the words of AI's Executive Director Michael Toms, "The independent radio producer is an artist-entrepreneur, a freelance professional able to operate with creative freedom and thus frequently able to bring innovation, ingenuity and inspiration to the airwaves." They also have similar problems: obtaining adequate funding and distribution to produce their work and reach their audience.

On November 5, 1981, Toms addressed the Board of the Corporation for Public Broadcasting on behalf of Audio Independents to make certain recommendations designed to increase access and cooperation between independents and the public radio system. Some of these recommendations parallel approaches taken by independent film and videomakers with respect to the public television system. Other of AI's recommendations suggest different approaches that we may wish to explore in our own dealings with CPB and the public TV stations. Toms' statement appears below.

Audio Independents, Inc. is a nonprofit service organization dedicated to the development and wider broadcast distribution of radio programs created by the nationwide community of independent radio producers and audio artists. It was established in 1979 by independent radio producers from throughout the United States.

For eight years previous to my present position I was an independent radio producer. I founded New Dimensions Radio, a nonprofit independent radio producing group based in San Francisco. I am also a member of the Board of Directors of KQED, the third largest public broadcasting station, located in San Francisco.

With the challenges facing public broadcasting now and in the future it seems crucial that our energies need to be unified. We can accomplish more together than we can separately. I am here to suggest mutual cooperation with the independent radio producer community towards fostering creativity in public radio, promoting diversity in programming and generating alternative

funding options for public radio programming.

For years independent radio producers have labored long and hard for public radio stations, more often than not simply for the opportunity to have access to the airwaves. There are more independent radio producers now than ever before. This is indeed propitious for public radio, since considerable programming emerges from this invaluable human resource. Indeed, some of the most creative, original and innovative programs to be found on public radio stations come from independent radio producers. Recently one of the largest single grants ever awarded for radio, \$778,000, was made by TRW to the National Radio Theatre of Chicago, an independent producer. Independent radio producers have received Peabody, Armstrong, CPB and Ohio State awards.

Some other notable examples of the hundreds of active independent radio producers include Western Public Radio, recent recipient of a \$225,000 grant from the Markle Foundation to create a national training project for radio producers; Adi Gevins, recipient of a \$150,000 grant from the National Endowment for the Humanities; ZBS Media, producer of fine radio drama and recipient of this year's CPB award for best spoken word program; Jay Allison, a consummate sound portrait artist; Radio Arts, recipient of the 1978 CPB best program award; Boyd Lewis, producer of *South Wind*; New Dimensions Radio, one of the most successful independents using the EPS satellite system, with 70 NPR stations carrying a regular one-hour weekly series; Youth News, a pioneering independent producer of youth-oriented news programming produced by teenagers for teenagers; Children's Radio Theatre, winner of both the Peabody and Ohio State awards; Scoop Nisker, producer of the highly acclaimed *Last News Show*; Public Affairs Broadcast Group, an independent with more than 300 stations carrying its programming; the Sane Educational Fund, producer of *Consider the Alternatives*, aired on 150 stations nationwide; Anna Turner, a onetime television producer who turned to radio as a visual medium to help create an extraordinary musical experience in sound called *Music from the Hearts of Space*, aired on Pacifica radio since 1973; Firesign Theatre; and literally hundreds and hundreds more, which time

precludes from mention here.

The independent radio producer is an artist-entrepreneur, a free-lance professional able to operate with creative freedom and thus frequently able to bring innovation, ingenuity and inspiration to the airwaves. He or she deserves to be supported—not in a welfare way, but rather supported for the work they are doing and the contribution they are making. I'm asking the Corporation for Public Broadcasting to recognize the independent radio producer community as the extraordinary resource it is, and to nurture and support this unique public radio resource. The time is now. For too long the independent radio producer has been little recognized.

Audio Independents makes the following recommendations:

1. That CPB encourage a semi-annual meeting between NPR and appropriate representatives of the independent radio producers community to explore ways of working more closely together and to foster a better understanding of the creative possibilities inherent within the public radio system. This idea emerged from discussions with the New York State Council on the Arts about ways to encourage more creativity in public radio.
2. That CPB establish a context for bringing public radio station programmers together with independent radio producers, so that greater awareness of program diversity and availability is fostered. Educating station managers and program directors about the independent radio producer as a programming resource is of paramount importance.
3. That CPB reopen the minority and training grant program to independent radio producers.
4. That CPB allocate radio programming funds specifically for program production by independent radio producers in keeping with the language of the 1978 Telecommunications Financing Act and reaffirmed by the Public Broadcasting Amendments Act of 1981, specifically where the law mandates CPB to make grants or contracts with independent producers and production entities for the production or acquisition of programs, and specifically directs that "a significant portion" of its funds be used for program

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- Testifying before congress on legislation affecting independents
- Monitoring developments in public TV, cable and telecommunications
- Participating in media coalitions
- Reaching out to the general public with the independent's viewpoint

Along with our sister organization, the Foundation for Independent Video & Film (FIVF), we provide our members with such services as:

- Comprehensive Health Insurance at incredibly low rates
- The Independent, our monthly film & video magazine
- Short Film Distribution through the NEA's Short Film Showcase
- Festival Liaison for independents through our Festivals Bureau
- Comprehensive Information Services at our downtown NYC office—resource files, reference library, free consultations with our helpful staff (drop by soon!)
- Screenings, Seminars & Workshops designed to reflect our members' needs and interests

In all, AIVF continues to provide a strong collective voice, concrete services and a wealth of information for independent producers and supporters of independent video and film. Of course, we can't survive without your input . . . and assistance. Write, call or drop by our office today, and we'll be happy to tell you more about what membership in AIVF could mean for you.

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production and of those funds, "a substantial amount shall be reserved for distribution to independent producers and production entities."

Because of the entrepreneurial nature of independent radio production (i.e., the producers have to survive as creative artists by their wits and ability), we further recommend that this fund allocation be matched equally by monies from other sources to be generated by the producers themselves, working in concert with Audio Independents and other appropriate organizations. Since most independent radio producers operate with an extraordinarily low overhead-to-production-cost ratio, this would mean that CPB programming dollars would be creating maximum leverage.

Because our interest is to encourage creativity and expand diversity in public

radio as well as to foster healthy and open competition, we do not oppose the eligibility of station producers for such programming monies. At the same time we recognize the intent and focus of the 1978 Act, which mandated greater independent producer participation in CPB programming monies.

5. That CPB allocate monies directly to the public radio stations on a matching basis (once again for leverage's sake), specifically to acquire independently-produced programming.

The independent radio producer community is an integral part of the public radio whole. Let's work together to make the totality greater than the sum of its parts. The independent radio producer is a vital factor in the ultimate equation for public radio in the United States, if it is to realize its full potential. ■

AIVF FORUM

MUZZLED AGAIN? SOUTH AFRICA'S FREE SPEECH

In December 1981, the AIVF office received a phone call from an individual in Chicago working on solidarity with the South African people, telling us about the incommunicado detention without charges of a Mr. Mark Kaplan of Community Video Resource Center in Capetown, South Africa. The Center's activities reportedly include making video equipment available to black workers in the area. After confirming the situation with Amnesty International, we sent the following letter to South African Prime Minister Pietrow Botha; US Undersecretary of State for African Affairs, Mr. Chester A. Crocker; and South African Ambassador to the US, Mr. Donald B. Sole. As advocates of democratic media access, we felt compelled to offer our support to Mr. Kaplan. Mr. Sole's response speaks for itself. We are pleased that Kaplan has been released but it seems clear that the struggle for free speech in South Africa is far from over.

VIDEO WORKER DETAINED

Dear Mr. Sole:

We understand that the government of South Africa has detained Mr. Mark Kaplan of the Community Video Resource Association in Capetown without charges and without access to family or legal counsel since November 10, 1981.

In the absence of any basis for his detention, Mr. Kaplan must be immediately and unconditionally released. Pending such release, Mr. Kaplan must be granted full visitation rights and access to legal counsel.

The indefinite detention of individuals without charges or communication violates all international standards of due process. As media producers, we are particularly alarmed by the incarceration of Mr. Kaplan, as it represents a clear attack on the right and principle of free speech everywhere. It is imperative that he be released immediately!

SOLE REDEFINES FREE SPEECH

Dear AIVF:

Mr. Kaplan was detained in South Africa in terms of Section Six of the Terrorism Act No. 83 of 1967, which provides *inter alia* for the detention of a person who is suspected of withholding any information relating to terrorists from the police. He has now been released.

Your allegation that Mr. Kaplan's arrest represents an attack on the right and principle of free speech, is unfounded and devoid of any substance. Detention of a person connected in any way to the media represents as little an attack on free speech as would the detention of a clergyman represent interference in the exercise of freedom of religious expression.

May I assure you that Mr. Kaplan's detention was in no way connected to any of his duties legitimately and legally performed on behalf of the Community Video Resource Center.

D.B. Sole, Ambassador

PATCO PLAINT

Dear AIVF:

I joined AIVF to learn and share information about film production. I expected it to be a trade organization and not a political forum for any of its management or directors.

Your letter to PATCO which was published in the December issue of the *Independent* states what I think is a distorted and uninformed view of the facts and circumstances surrounding the illegal PATCO strike, and presents a view which is not at all shared by me and which I do not wish to have represented as my view.

I do not understand your support of this union's actions, especially since you are sup-

posed to represent 'independents'. As many 'independents' realize, the reason their chosen profession is so difficult to finance is the exorbitant labor costs of union production crews. Can you imagine how many more films we could produce if these costs were more reasonable, and how much more everyone could and would work if that were the case?

The most productive thing that you could do would be to try to negotiate union concessions for AIVF member productions. That would keep more of us and union people working, learning and improving the art form.

James MacPherson

GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

SUMMARY OF MINUTES

The AIVF/FIVF Board met on January 6, 1982. Complete minutes are available on request. Highlights of the meeting follow.

• **CPB SCRIPTWRITING GRANT:** CPB's second draft of a scriptwriting contract was still not acceptable to most of the grantees. AIVF held a meeting of several of the NY grantees and legal counsel, at which the decision was reached to renegotiate the contract with CPB collectively. (Organizing effort was subsequently set aside due to lack of majority support.)

• **CPB PROGRAM FUND:** With rumors confirmed of major funding going to WGBH for a documentary series, rather than to independents, the Board resolved to have a letter of protest sent to the CPB Board, to notify legislators involved with PTV and to alert AIVF members. Board member Marc Weiss pressed Board and staff to develop an affirmative PTV strategy. AIVF's PTV committee is to meet to discuss Program Fund response and PTV issues in general.

• **WNET/INDEPENDENT FOCUS** staff will seek to clarify the role of a panel in the selection process. Marc Weiss and Eric Breitbart will brief this year's *Focus* panelists on the panel's function in the past.

• **CHAPTERS:** The Chapter Committee recommended an experiment with a regional section structure, coordinated by a section head, where regional members would meet once a month for a screening

or presentation. The purpose of the structure is to provide regional members with an opportunity to meet on a regular basis, without placing a heavy burden on the national office. The Board approved the recommendation unanimously.

• **INDEPENDENT PRODUCER/UNION COMMITTEE:** Formed following the FIVF panel discussion on shooting union, this Committee was to meet on January 13, 1982. Cancelled due to heavy snow.

• **ADVISORY BOARD COMMITTEE** has produced a list of candidates for an AIVF/FIVF Advisory Board. The Board declined to set priorities, agreeing to let executive director Sapadin and Board member Bob Richter contact any candidates on the list.

• **PTV INTERCONNECTION COMMITTEE** has suggested that AIVF offer programs for satellite distribution on a trial basis. AIVF will delegate curatorial function to ICAP, Window or other interested programmers.

• **FUNDRAISER:** The Board approved the retaining of a professional fundraiser to develop new individual, foundation and corporate sources of income for FIVF.

• **ANNUAL MEMBERSHIP MEETING:** This will consist of a business meeting followed by a party. Nominations will be taken for new Board members. Date: March 23, 1982. Place: AIVF. Time: 7:30 pm.

• **AIVF/FIVF Board Meetings** are rescheduled for the second Wednesday of each month. The next meeting is March 10, 1982. ■

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PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.



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Correspondence Continued from page 3

3. Representation of the film by ICAP and subsequent cablecasting on USA Network.

4. Acquisition for a thirteen-part PBS series assembled by the Bay Area Video Coalition.

Strangely, my approach to AIVF for a screening involved a year's worth of phone calls and information sent to the office. Finally, Wendy Lidell, who is responsible for choosing which members' films will be presented by AIVF, consented to look at the film. My frustration stems from the fact that Ms. Lidell screened the film in the office during a business day, while eating lunch. She then asked me if the film had technical sound problems. (It does not.) She explained that AIVF is not primarily a screening organization and that she could not think of a film to program with *Hobie's Heroes*. When she said she would *again* place the information about the film into the files, I began to realize she was not particularly enthused about the project.

When pressured for a personal reaction, Ms. Lidell's words were: "I think your film is about values and I don't particularly agree with them." I have to admit this is a more candid response than one would receive from PBS. However, I regret that a one-person screening committee has seemingly

prevented my work from being screened or discussed by AIVF.

As I read the many articles in the *Independent* which angrily protest PBS programming and granting policies, I often wonder what the central issues really are. With all due respect to a fine organization, my question is: If justice-minded AIVF cannot handle a screening/selection process with a minimum of fairness, how can they expect others to do any better?

Steven Montgomery

LIDELL REPLIES:

Yes, it is unfortunate that FIVF cannot provide a showcase for all our members' films and tapes. We have decided our programming niche would best be filled by professional workshops and seminars, and I believe our programming over the past six months demonstrates a relative level of success in this area. When we do screen films or tapes, preference is given to programs that raise issues which are of professional interest to media producers.

As for democracy, we are very open to collaborating with individuals who bring us ideas. I will reiterate here the invitation which has appeared repeatedly in *The Independent* and on our program calendars: If you have an idea for a program or would like to constitute a programming committee, contact our program coordinator, John Greyson.

We cannot, however, host every program suggested to us. As staff, we feel we are relatively in touch with the needs and interests of our members. We felt that *Hobie's Heroes*, a film about a diving coach with whom Montgomery once trained, would not interest enough film and video producers to justify a program at FIVF.

It's really that simple and it's too bad Montgomery misquotes me. But, as he points out himself, I was being pressured. I think therein lie the values we disagree about.

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NOTICES & MORE FESTIVALS

NOTICES & MORE FESTIVALS are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to The Independent c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 15th of second preceding month (e.g. March 15 for May). Edited by Odessa Flores & Wendy Lidell.

DOMESTIC FESTIVALS

THE SIXTH ANNUAL MAINE STUDENT FILM FESTIVAL, May. When one considers the enormous effort—not to mention enthusiasm—required to put together a media festival, the heroics of an organization such as MAMA, the Maine Alliance of Media Arts, begin to shine forth. Here is an organization which for six years, through rain, sleet and Maine economics has been not only publishing the *Camera Obscura* newsletter, but also organizing the Fall Media Arts Fair, Summer Institutes in filmmaking, *The Individual and the Environment*, film and videomaker exchange programs, the Maine Biennial Film and Video Exposition and screenings in a multitude of public sites such as the Farnsworth Museum (a feat akin to bringing Stan Brakhage to the Cloisters) and throughout Maine. This group has been truly nurturing the independent media artists of Maine, as well as bringing the concept to the schools of Maine. This last year has seen budget cuts of more than 80% for MAMA due to rejections from the Maine State Commission on the Arts and Humanities, CETA, NEA and businesses. MAMA is once again plunging through these drifts, planning for the Sixth Annual Festival and expecting over 400 entries from young filmmakers in a state where film is still not part of the curriculum in almost any of the schools. J. Huey and Beverly Burton will be producing this year's festival—perhaps the last from MAMA, but certainly not the last of films from Maine. Entries are due May 1. Contact MAMA at PO Box 4320, Station A, Portland ME 04101, (207) 773-1130.

ROCHESTER INTERNATIONAL FILM FESTIVAL, May, invites entries of a non-theatrical nature for amateurs only. Sponsored by Movies on a Shoestring, Inc. and NYSCA, the Festival also organizes a touring exhibition of audiences in the Rochester area. This Festival has been running since 1959 with a high degree of efficiency and accomplishment to the benefit of the area's filmmakers and public alike. Work should be in 16, Super-8 or 8mm. Entries are due in March and there is a \$6 fee. Contact: Dan Rear-dan, PO Box 3360, Rochester NY 14614.

AUDUBON SOCIETY INTERNATIONAL ENVIRONMENTAL FILM FESTIVAL, Second Annual, May is accepting 16mm films on subjects relating to nature, wildlife, the effects of pollution and other topics of interest to the Audubon Society. The festival was organized in order not only to recognize films of merit, but to expand and encourage the use of media in "spreading the conservation message", and to promote such work through the Audubon Society's network of 466 local chapters. The Society has some 447,000 members, all of whom will be able to book the winning films through the Festival Filmography distributed by the festival. Last year some 150

films were entered, and some 90 will be included in the Filmography distributed and promoted among the Society. The judges will also break categories down into higher and lower budget, where merited. Entries are due March 15, and there is a \$40 fee. Contact: Carol Taylor, Audubon Society, 950 Third Ave., New York NY 10022.

SEA INTERNATIONAL UNDERWATER FILM FESTIVAL COMPETITION, May, has been presenting 16, Super-8 and 8mm films related to underwater photography and conservation since 1965. Entries should be no more than 30 minutes long, and at least 30% must have been exposed underwater. Over 3,000 people attend the screenings, and there is a competition. Submissions should be in by April 25. There is a \$5 fee. Contact: Susan O'Neil, Underwater Photography Society of California, 19715 Vineyard Lane, Saratoga CA 95070.

NATIONAL COUNCIL ON FAMILY RELATIONS ANNUAL FILM AWARDS COMPETITION, October, accepts films in 16mm and videotapes on ¾". The theme of the festival is *Quality of Family Life: Integrating Theory, Research and Application*. The viewing is held at the four-day meeting of the NCFR, which more than 1000 professionals attend. A large portion of last year's entries were features and short fictions, but a "small, though representative" portion was of experimental films. Work must be available for rental, purchase or lease. Entries are due by April 15, and fees range from \$30-\$50. Contact: Betty Morrison, 1219 University Ave. SE, Minneapolis MN 55414.

MASON GROSS FILM FESTIVAL, April 6-8, is open to all those who work in 16 and Super-8mm. The emphasis is on film as a creative medium. Sponsorship is by Mason Gross School and the New Jersey State Council on the Arts. Jurying is by a panel of independent artists and critics. A majority of last year's entries were shorts and documentaries from California, New York and Ann Arbor. There may be viewing at other locations within New Jersey, aside from the festival at Mason Gross, since the festival organizers are hoping to expand the exposure of the winners. Entries are due March 10. Contact: Mark Berger, Mason Gross Film Festival, Mason Gross School, New Brunswick NJ 08903.

UNITED STATES INDUSTRIAL FILM FESTIVAL, April 1982, is an international festival. Called the "world's largest exclusively industrial film/media" festival, it receives some 1200 entries from 18 countries annually. 16mm films or ¾" tapes must have been produced for an organization, but the festival separates commercially-produced films from non-commercially-produced films for fairness of recognition. the two-day-long festival includes seminars and work-

shops. Winners may be included in the University of Iowa's American Archive of Factual Film. Sponsors include La Belle Industries, Backstage Publications, Kraft Inc., National Film Board of Canada, American Dental Association and Iowa State University. Fees range from \$30-\$90. Entries are due in March. Contact: J.W. Andersen, 841 North Addison Ave., Elmhurst IL 60126.

INTERNATIONAL WIDESCREEN FILM FESTIVAL, April, accepts any film made as a "widescreen" film and without profit intentions. "Widescreen" is generally understood as film shot for any screen wider than 1.33:1 (the normal screen ratio). This category has been broken down to "widescreen"—2:1, "Cinemascope"—2.35:1, and "full Cinemascope"—2.66:1. The enthusiasts proclaim widescreen's greater "realism", peripheral vision and enhanced effect from moving shots. There is a lot of innovation here, as widescreen filmmakers create a new utilization of standard equipment, film frame allocation to audio/visual, quadrophonic sound, interlocking cameras and multiplied image within slightly larger screens. Popular in the '50s, and sporadically since in its more bizarre forms of 3-D and extremely anamorphic lenses, widescreen is nevertheless now the mean for international professional screen ratios with movies such as *Star Wars* and *The Empire Strikes Back* shot in 2.35:1. Entries are due in April. Contact: Greater Pittsburgh Widescreen Group, 2616 Voelkel Ave., Pittsburgh PA 15216.

HOUSTON INTERNATIONAL FILM FESTIVAL (15TH FESTIVAL OF THE AMERICAS), April 20-25, sponsored by Cinema America Inc., an independent film production company now based in Houston. Formerly THE ATLANTA INTERNATIONAL FILM FESTIVAL ('68-'74), THE VIRGIN ISLANDS INTERNATIONAL FILM FESTIVAL ('74-'77) and THE GREATER MIAMI INTERNATIONAL FILM FESTIVAL ('78). Cinema America's J. Hunter Todd has been negotiating contracts with state and city governments for sponsorship since '68. The six day festival draws enormous crowds of 6-10,000 to its sponsoring city, and both government and festival take full advantage of the publicity. A thick catalogue of local (and in the case of Houston—international) advertising pushes hotels, theatres and businesses as well as the usual festival information.

The festival is dedicated to independent film and video productions but entry fees (from \$25-\$150), past winners and seminar topics (Hollywood Studio System, Hollywood Directors etc.) show an emphasis on higher-budget films and videotapes. Nevertheless, films of all types are accepted for pre-screening under categories of Feature, Short, Documentary, Student, Experimental, TV and TV Commercial. The festival regularly receives 2100 entries from 30 countries, with about 20% from foreign producers. The festival simultaneously runs the Photomax Trade Fair, presentations of internationally-distributed feature films, and a film and video market (\$25 fee), with VTR and film screenings for buyers-sellers (especially cable) being very well organized. This is a professional festival for independents—particularly those looking towards Hollywood. Entries due March 15. Contact: J. Hunter Todd, P.O. Box 56566, Houston, Texas, 77027.

FOREIGN FESTIVALS

TRENTO INTERNATIONAL FESTIVAL OF MOUNTAIN AND EXPLORATION FILMS, April 25-May 1, is an international festival held in Trento, Italy in conjunction with the International Mountaineering Convention. Films in 35 and 16mm on topics as diverse as speleology, geography, environmental protection, mountain peoples, documentation of expeditions or scientific research dealing with anthropological, ecological, physical or archaeological aspects of the Earth should be submitted by March 20. No fee. Contact: Piero Zanotto, Via Verdi 30, C.P. 402, 38100, Trento, Italy.

EKOFILM, INTERNATIONAL FILM FESTIVAL ON ENVIRONMENTAL PROBLEMS, May, is held in Ostrava-Poruba, Czechoslovakia for four days. Over 5,000 people attend this specialized festival which introduces new films dealing with environmental problems and, in particular, unconventional solutions and developments. There are an average of 150 entries. Work should be in 35 or 16mm, and no longer than 30 minutes. Categories range from Agriculture, Industry and Energy Systems to Negative Environmental Effects Limitation and Ecologically Balanced Landscape Development. The winners may be shown on local TV. Entry fees are \$15-\$24. Entries are due in March. Contact: Libuse Novotna, Konviktska 5, 113 57 Prague 1, Czechoslovakia.

FACTFILM (FORUM, ARCHITECTURE, COMMUNICATION, TERRITORY), September-October, is held to promote wider use of media to convey architectural and urban issues to the public. There is an annual theme relating to architectural and urban issues. Sponsored by UNESCO, the French Government and Columbia University, New York, there are an average of 200 entries, with 1500 attending the Festival. ¼" videotapes are also accepted. Over \$4,000 is awarded to winners in the categories of Made for TV, Made for Festival, and Theme. Entries are due in March. Contact: Francois Confino, Circa, Chartreuse, 30400 Villeneuve, Avignon, France, or Caroll Michells, 491 Broadway, New York NY 10012.

DIRECTOR'S FORTNIGHT, May, accepts films in 70, 35 and 16mm which have not been commercially exhibited in French or European competitions. This is held during the Cannes International Film Festival at sites both in Cannes and Paris. The Fortnight shows new films "without restriction or censorship of production". Here there is more emphasis on the work of the independent than elsewhere in Cannes, but films still represent higher budget categories. There are no awards or fees, and PR and documentation is required. Entries are due in April. Contact: Pierre-Henri Deleau, 215 Rue du Faubourg, Saint-Honore, 75008 Paris, France.

CANADIAN INTERNATIONAL AMATEUR FILM FESTIVAL (CIAFF), June, is open to amateurs, students and independents alike. Entries cannot have been sold, commissioned, sponsored or otherwise subsidized for profit. Categories include Canadian, Scenario, Documentary, Natural Sciences, Animation, Humor and Experimental, and must be 16, Super-8 or 8mm, 30 min. max. The festival is sponsored by the Ontario Arts Council, Elmo Canada and Kodak

Canada. Held at the National Library and Archives Theatre in Ottawa, it culminates in a touring exhibition of the winners. From some 150 entries from 20 countries, 20 winners are chosen. \$5 fee. Entries due April. Contact: Betty Peterson, 4653 Dundas St. West, Islington, Ontario, M9A 1A4, Canada.

ASOLO INTERNATIONAL FESTIVAL OF FILMS ON ART AND BIOGRAPHIES OF ARTISTS, May-June, presents a critical survey of film on arts and artists. Held in the Eleonora Duse Theatre in Asolo, Italy, since 1973, categories include Art, Artist Feature, Short. Work should be in 35 or 16mm. No fee. Entries are due in April. Contact: Flavia Paulon, Calle Aogaria 1633, 30123 Venice, Italy.

INTERNATIONAL FESTIVAL OF SUPER-8 CINEMA, March, is sponsored by the government of Barcelona. Held at the International Center of Photography for four days, over 3,000 people attend. Work in Super-8 and 8mm should be submitted in early March. Contact: Enrique Lopez Manzano, Accion Super-8, Conde del Asalto 3, Apdo. Correos, 35352, Barcelona 1, Spain.

VELDEN AMATEUR FILM FESTIVAL OF NATIONS, June, invites submissions in 16, Super-8 and 8mm, 25 min. max. Categories are: Travel, Games, Genre-Fantasy, Experimental, and Misc. Winners may be shown on Austrian TV. Some 250 entries each year are viewed at the week-long Festival. Entries are due in April. No fee. Contact: W. Hufsky, A-9220 Velden am Woerthersee, Kurverwaltung, Austria.

TRAVES-PYRENEES INTERNATIONAL TOURISM FILM FESTIVAL, June, is held in Tarbes for 9 days. Accompanied by seminars and debates, the festival is government-recognized and exists to promote tourism. Work in 35 or 16mm, 50 min. max., in French or with transcription is accepted. Commercials or "propaganda" are not. Entries due in March. Contact: Etienne Achille-Fould, 2 Place Ferre, 65000 Tarbes France.

AUCKLAND INTERNATIONAL FILM FESTIVAL, July, has been running since 1950. Formerly part of the Adelaide International Film Festival, it is supported by government councils and is now under the auspices of the Auckland Festival of the Arts. The Festival attracts international submissions, averaging 50 films from 20 countries each year. There are no fees, but entries must be in by April. Contact: Max Archer, PO Box 1411, Auckland 1, New Zealand.

SCOTTISH INTERNATIONAL AMATEUR FILM FESTIVAL, April, is sponsored by the Scottish Association of Amateur Cinematographers and the Scottish Film Council. Work should be in 16, 8 or Super-8mm, and produced without professional assistance. Held since 1938, the Festival has strong support. Entries should be made by April 15. Contact: SAAC, Dowanhill, 75 Victoria Crescent Rd., Glasgow, G12 9JN, Scotland, Great Britain.

COSTA BRAVA INTERNATIONAL AMATEUR FILM FESTIVAL, June 15, is accepting non-professional films made in 16, Super-8 and 8mm. An average of 300 a day attend the week-long Festival, which is sponsored by the Ministry of Culture and over twenty years old. Entries should

be made by April 15. Contact: Agrupacio Fotografica y Cinematografica, Sant Feliu de Guixols, Gerona, Spain.

KARLOVY VARY INTERNATIONAL FILM FESTIVAL, July 3-15, has been held alternately with the Moscow International Film Festival since 1946. Supported by the Czechoslovakian government, its philosophy is "for noble relations among people, for lasting friendship among nations". This is definitely one of the largest European film festivals, with one film of any participating country accepted in the competition of features and first-film-of-filmmaker categories. Work should be in 35mm, unshown at any other international festival, and in its original language (Czech subtitles are provided by the Festival). Past winners include *The Fiancee* by Gunther Rucker, *Signum Laudi* by Martie Holly, *Beads of a Rosary* by Kozimierz Kutz and others. Topics of winning films range from Vietnam to Marxism. Awards are given in many categories including Best Actor (Al Pacino, for *And Justice for All* in 1980), Best Director etc. The Festival is well attended, as it showcases the major foreign films you'll be seeing in New York, Chicago and elsewhere across America. No fee. Entries due March 15. Contact: Dr. F. Marvan, Czechoslovak Film Jindriska 34, 111 45 Prague 1, Czechoslovakia.

FLORENCE FILM FESTIVAL, May 29-June 3, began three years ago as the Review of American Independent Cinema. Although it has now expanded to include European independents as well, they will be accepting about ten American features this year. According to festival director Fabrizio Fiumi, the festival is designed to provide a cordial meeting place for independent filmmakers, critics and distributors. Attendance and press coverage has increased each year (it takes place just after Cannes) and this year's festival is expected to be even larger. Only feature-length fiction films are accepted in 16 or 35mm. They should not yet have premiered in Italy, and preference is given to productions completed within the last two years. There is no competition and no entry fee. The festival pays all shipping costs, subtitles all prints and provides hospitality to all participating filmmakers. Selection will take place in New York at the Italian Cultural Institute, 686 Park Avenue, New York NY 10021, (212) 879-4242. Contact festival directors Giovanni Rossi or Fabrizio Fiumi there between March 15 and April 11.

SYDNEY FILM FESTIVAL, June, is the major Australian festival, along with Melbourne (reviewed in the February *Independent*) for getting your film into the Australian market. The Sydney Festival was established in 1953 and presents over one hundred shorts and features, awarding cash prizes in documentary, general and feature categories. They also publish an illustrated catalog and sponsor a traveling show throughout Australia. Filmmakers are encouraged to attend, and some may be provided with traveling expenses, especially when the film is also being shown at Melbourne, so that the two festivals can share the expenses. Recent entrants include *Alambrita*, *Northern Lights* and *The Jocelyn Shrager Story*. There is no entry fee and the festival pays return postage. Entry deadline: April. Contact: David J. Stratton, GPO Box 4934, Sydney, New South Wales 2001, Australia.

FUNDS • RESOURCES

NJCH accepting proposals for pilot media grants. Deadline April 1 for mid-May review. For guidelines and more info contact: NJCH, 73 Easton Ave., New Brunswick NJ 08903, (201) 932-7726.

ARTIST-IN-RESIDENCE PROGRAM 1982-83, for video/film artists, accepting resumes. Program enables artists to work in variety of community settings among students & adults. Registration deadline: April 5. For more info contact: New York Foundation for Arts, Artists-in-Residence Program, 5 Beekman St., Rm. 600, NY NY 10038, (212) 233-3900.

NEA grant application deadlines: for Dance Video, May 1; for Art Centers, May 3; Video Exhibition, June 1; Video Production, Sept. 15. For more info contact: NEA Media Arts, (202) 634-6300.

CPB/ANNENBERG SCHOOL OF COMMUNICATIONS Project accepting proposals for next round. Application deadline April 5. \$5 million will be awarded to producers for educational programming in film or video. Contact: CPB/ASC Project, 1111 Sixteenth St., NW, Washington DC 20036.

CCLM FILM MAGAZINE Grants Program deadline Mar. 15. NYSCA-funded program will allocate money to non-commercial magazines published for at least 1 year. For application & details contact: Leonora Champagne, CCLM, 1133 Broadway, Rm. 1324, NY NY 10010, (212) 675-8605.

MEDIA BUREAU GRANTS 1981-82 of up to \$200-300 available for presentations of media works in New York State. (i.e. lecture, rental, artists fees). For info contact: Media Bureau, 59 Wooster St., NY NY 10012.

AND / OR is a resource & sponsor for contemporary art activities/ideas, w/commitment to find ways to support work by artists. Currently developing projects in areas such as: funding works & providing accounting services for artists & non-profit organizations. For info contact: And/Or, 915 East Pine St., #420, Seattle WA 98122, (206) 324-5842.

FILM IN THE CITIES was awarded \$42,480 from Northwest Area Foundation for their Minnesota Screenwriters & Directors Development Project. Project will enable FITC to award fellowship to a Minnesota filmmaker wishing to acquire directing skills; will also culminate in half-hour dramatic film using screenplay by a Minnesota screenwriter. For project info contact: FITC, (612) 646-6104.

ASSOCIATION OF COLLEGE, UNIVERSITY & COMMUNITY ARTS ADMINISTRATORS, NEA-funded pilot program offers technical assistance to non-profit arts organizations. Market planning & research, artist residencies, developing volunteer groups & facility operating assistance available. Contact: ACUCA, Box 2137, Madison WI 53701, (608) 262-0004.

MEDIA ARTS PROGRAM: NEA-funded, administered by Downtown Community TV, accepting proposals for community-oriented video projects. Deadline: Mar. 31. Maximum grant: \$1500.

For applications contact: DCTV, 87 Lafayette St., NY NY 10013.

PUBLICATIONS

BAY AREA VIDEO COALITION now offers *National Exhibition Directory* for video. Printed in a special edition of *Video Networks*, Directory is available to non-subscribers for \$2. Send checks to: BAVC, 1111 17 St., San Francisco CA 94107.

MONEY FOR ARTISTS, a guide primarily for NYS artists on grants, fellowships, awards & artist-in-residencies available at \$2. Bibliographic references are useful on the national level. Send check to: Center for Arts Information, 625 Broadway, NY NY 10012, (212) 677-7548.

PROFILE, a publication devoted to exploration of artists' ideas, accepting subscriptions. Published bimonthly: individual \$9; institution \$18. Send check to: Profile, Video Data Bank, School/Art Inst. Chicago, Columbus at Jackson, Chicago IL 60603.

FILM FUND FUNDRAISING KIT now available. Designed for film/video & slide show producers, kit includes foundation, corporate, gov't & individual donor fundraising information. For beginners it includes an extensive & comprehensive bibliography. Send \$3 check to: Janice Sakamoto, The Film Fund, 80 East 11 St., NY NY 10003.

VLA announces the 3rd edition of *Fear of Filing: A Beginner's Handbook on Record Keeping & Federal Taxes*, for performers, visual artists &

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writers. The handbook provides instructions on income, deductions & tax credit for artists, including those self-employed. Price: \$8, plus \$1 for postage & handling (first copy; 50¢ postage each additional copy). Send check to: VLA, 1560 Broadway, Suite 711, NY NY 10036, (212) 575-1150.

IN & OUT OF PRODUCTION

MURINI WINDOW, a new film by Michael Hall, documents glassblower Dudley Giberson's year-long creative process of 3-paneled stained glass window, partly composed of thousands of free-blown glass murini symbols. 28-min. film gives viewer insights on craft, unique artwork & challenges to artists in this time. For info contact: Image Resources, Box 315, Franklin Lakes NJ 07417, (201) 891-8240.

ELEVENTH HOUR FILMS announces completion of *In Our Backyards: Uranium Mining in the US*. 29-min. documentary produced & directed by Susanna Styron & Pamela Jones w/narration by Peter Matthiessen, explores radioactivity of uranium & its impact on environment. For distribution info contact: Bullfrog Films, (215) 779-8226.

THE NATIONAL NETWORKS of Italy have acquired the broadcasting rights to *Saints in Chinatown* by AIVF member Sol Rubin. This Cannes Festival award-winning film is a satire about admiration for the sacred, dictators and gangsters.

TO FIND THE BARUYA STORY: An Anthropologist's Work with a New Guinea Tribe by Jill Klein & Stephen Olson still in progress. 50-min. documentary explores work of French anthropologist Maurice Godilier, who has worked with Baruya people for 15 years; raises issues about primitive cultures & economies. For info contact: Film Arts Foundation, (415) 552-8760.

GAMELAN SEKAR JAYA, 40-min. unfinished documentary by James Thomas & Jill Klein, celebrates Balinese Gamelan music. Film focuses on 1 Ways Suweca, co-founder & director of Sekar Jaya group, & his work to pass on traditional Gamelan music to 20 American students. For info contact: Film Arts Foundation, (415) 552-8760.

A SENSE OF BALANCE by Michael Hall is out of production. 27-min. film portrays 14-year-old Scott Gardner & 5 other teenagers in journey to rehabilitation & unique experience on 2-week Minnesota Outward Bound Course. For rental & info contact: Image Resources, Box 315, Franklin Lakes NJ 07417, (201) 891-8240.

AIVF/FIVF congratulates filmmakers Barbara Kopple and Hart Perry on the arrival of their baby boy, Hart Nicholas Kopple Perry.

BUY • RENT • SELL

FOR SALE: IKEGAMI ITC 350 camera w/AC adaptor, 2 on-board batteries & charger, 25 ft. VTR cable, Saticon tubes, Fujinon 11-110 power zoom lens. Sony VO 4800 deck w/portabrace carrying pack, 2 batteries, AC supply. JVC TM 41 AU 5" color monitor w/battery & charger.

Beyer DT 48 stereo headphones. Entire package: \$10,000. For info contact: Ralph Rugoff, 134 Benefit St., Providence RI 02909, (401) 274-2493.

FOR RENT: 16 SR Arriflex camera & 10-150 zoom lens & Sachtler tripod. Special exclusive AIVF discount: \$150/day. Zeiss Super Speeds & many other accessories available at additional cost. Contact: Bob Zimmerman, (212) 741-0974.

FOR SALE: EASTMAN 25B 16mm projector. 1000W Xenon pedestal mounted. Opt-mag sound. Brand-new 100W Xenon lamphouse, bulb, power supply. Takes 6000' reel: \$5000. EIKI EX-1510 16mm projector. 300W Xenon opt-mag sound, spare lamp: \$1500. Both excellent condition. Both for \$6000. Contact: Karen Cooper, (212) 431-1592.

FOR SALE: BELL & HOWELL 16mm/Super-8 cine printer/analysis projector, filters \$500. Also 16mm analysis projector, frame by frame & continuous working, \$700 or both for \$1000 final. For info contact: (212) 228-4024.

FOR RENT: 8-PLATE KEN Universal by the month \$600, 3 16mm picture heads, 2 16mm sound heads. Leave message for Pat Russell: (212) 581-6470.

FOR SALE: MOVIOLA flatbed 16mm 4-plate. Good condition, \$4000 or best offer. For info contact: Araness Communications, (212) 582-6246.

FOR SALE: MITCHELL 1200' magazine, \$600; Anvil case for 2 1200' Mitchell mags, \$125; Frezzi F-30 EXF 30VDC fast-charge power belt & Frezzi BC-30 fast charger \$700. Also Frezzi double-shoulder body brace for 16mm cameras, \$150; Sony professional mixer MX670 x/6 microphones input, 2 channel output, \$300. For info contact: (716) 885-9777.

FOR RENT: Animation special: camera service w/Oxberry master series, rear projection, image expander, 16-35mm, computerized controls available, \$50/hr. Complete graphics product facilities, kodoliths, transfers & editing also available. Contact: Darino, (212) 228-4024.

FOR RENT: Film studio, approximately 15' x 15', many amenities. Asking \$430/mo., negotiable. For info write to: Film Planning Associates, 38 East 20 St., NY NY 10003, (212) 228-9000.

FOR RENT: Complete 16mm editing room w/Moviola flatbed on Upper West Side. Available 9 am-6 pm Mon-Fri only. For info contact: Susan, (212) 724-0847, leave message.

FOR SALE: 2 AUDIO RMS 8 wireless microphones, \$1000 each. Schoeps hypercardioid microphones, \$275. Schoeps MK-8 bi-directional capsule, \$335. 2 Rogers LS 3/5A mini-monitor speakers, \$400/pair. Crown D-75 power amplifier, \$250. All in excellent condition. For info contact: Larry Loewinger, 376 Broome St., NY NY 10013, (212) 226-2429.

FOR SALE: REEL-TO-REEL 1/2" videotapes, 1-hr. & 1/2-hr. Cheap prices. For more info contact: Jeff Byrd, (212) 233-5851.

FOR SALE: ZOOM motor control J4-J5, cinema

products. Includes complete brackets for 10-150. For info contact: Robert Zimmerman, (212) 741-0974.

FOR SALE: ECLAIR NPR, excellent condition, Beala 11a crystal motor, variable speed, kinoptic viewfinder, 2-400 ft. magazines, Angenieux 12-120 T 2.5 lens, power cables, 7 amp. hr. Cine 60 battery belt, new cases. Contact: Jimmy Lebovitz, (212) 966-6657.

FOR SALE: COMPLETE 16MM editing bench, nearly new, w/M-50 viewer, rewinds, amplifier, 5-gang synchronizer w/mag reader; Rivas razor-edge frameline splicer. Entire outfit: \$1000 or best offer. Contact: Carol Ritter, (212) 499-4661.

OPPORTUNITIES • GIGS

FOX & DOUBLE B. AGENCY has internship position open. Requirements: must know how to edit camerawork & have at least basic journalism or writing background. Send resume to: Double B. Agency, 445 East 200 South, Salt Lake City UT 84111.

NEH PROPOSAL WRITER experienced in all phases of proposal preparation for documentary films. Research, editing, writing & advisor correspondence. References. For more info contact: Regina Sackmay, (212) 474-6729.

YOUNG FILMMAKERS has chief video engineer position available. Requirements: 2 yrs. in similar position; completion of technical training program in Video Maintenance or equivalent experience; familiarity with electronic test/monitoring equipment & 16mm/Super-8 film technology. Duties include: repair & maintenance of film, audio & TV equipment, supervising technical interns & technicians, inventory, instituting regular preventive maintenance plan for organization. Salary negotiable. Good benefits. Contact: David Sasser, (212) 673-9361.

WITNESS FILMS seeks dramatic & documentary scripts for film/video production. Particularly interested in feature-length script, powerful storyline, few characters, easily shot in NYC area on low budget. Include return postage or pick up material. For info contact: Terry Williams, Witness Films, 37 West 20 St., NY NY 10011.

VIDEO VISIONS, independently-owned production company, seeking established network of cross-country independent producers to develop weekly boxing magazine. Other formats also under consideration. Interested parties send description & public relation materials to: VV, PO Box 755, Richboro PA 18954.

EDITING/PRODUCTION ASSISTANT available to work with film/video artist or organization anytime. Contact: Dorsey Davis, (212) 431-8045.

SENSE OF HUMOR? Producer looking for writers & actors interested in assembling *Saturday Night Live*-type package for cable TV distribution. For info contact: John Mackenzie, (212) 661-5550.

EXPERIENCED CINEMATOGRAPHER available immediately. Fiction & documentary. Reel available. Access to 16mm equipment. Contact:

Igor Sunara, (212) 249-0416.

EXPERIENCED DIRECTOR, writer, editor seeks work in film or otherwise. Contact: James Khlevner, 143 Mercer St., Jersey City NJ 07303, (201) 451-1319.

COMPOSER AVAILABLE, experienced in film & video. Specializing in electronic music & synthesized sound design. Contact: Robert Fair, (212) 966-2852.

CAMERAMAN w/equipment available. Ikegami HL-77, Sony deck, 2 full rigs, editing. For more info contact: Paul Allman, (212) 477-6530.

MIDWEST communications firm has writer-producer-director position available. Applicants will deal directly w/clients on professional level. Requirements: Experience in instructional writing & videotape production mandatory. Agricultural & mechanical background helpful. National affiliation provides excellent benefits. Salary commensurate with experience. Send resume & cover letter to: Signal Communications, 727 East 2 St., Des Moines IA 50309.

OPERATIONS COORDINATOR sought by Young Filmmakers. Responsibilities include: assisting program director, maintaining equipment inventory records, managing special projects, coordinating computer mailing list, supervising interns. Organizational skills, strong media background, ability to work under constant pressure a must. Salary negotiable & commensurate with experience. Good benefits. For info contact: David Sasser, (212) 673-9361.

15 TV INTERNSHIP positions available at WNYC-TV 31 in all aspects of production. Applications reviewed in May. Academic credit available & paid internships arranged thru Urban Corps. For details contact: Tad Turner, WNYC-TV 31, (212) 566-3952.

EDITING

VIDEO editing facility for 3/4" Panasonic NV-9600. Also complete film editing room w/ 16mm 6-plate Steenbeck & sound transfers available. For more info contact: Nugent, (212) 486-9020.

VIDEO/FILM postproduction services available for 3/4" Betamax or 16mm & Super-8. Also 24-hr. access to 16mm film editing suites. For details contact: Young Filmmakers, (212) 673-9361.

EDITING & POSTPRODUCTION facilities available, fully-equipped rooms. Two 6-plate Steenbecks, 1-16/35 KEM, sound transfers from 1/2" to 16mm & 35mm mags, narration recordings, extensive sound effects library, interlock screening room. Contact: Cinetudes, 295 West 4 St., NY NY 10014, (212) 966-4600.

EDITING SERVICE AVAILABLE, quick & efficient synching of 16mm dailies & track. Equipment provided. For info contact: Terry, (212) 658-5270.

FILMS & TAPES WANTED

SHORT COMEDY FILM WANTED: 16mm, 20-30 mins. to be paired with 60 min. comedy for

theatrical release. For info contact: Fishelson/Zinman, 338 East 13 St., NY NY 10003, (212) 677-9531.

CAREER CENTER TELECOMMUNICATIONS STUDIOS interested in airing films or videotapes 10 mins. or under for a new talk show, *Washington Folio*. Prefer abstract/creative works. For more info contact: Daniel Lahiguera, (202) 920-4480.

SOHO TV seeking 3/4", 1/2-hr videotapes for cable TV program. Interview format on any subject of artwork. For info contact: Artists TV Network, 72 Fifth Ave., 2nd fl., NY NY 10011, (212) 243-7305.

AMERICAN FILM SHOWCASE, 1-hr. weekly series featuring work of independent filmmakers, seeking submissions. Also developing *Video Bandstand*, 1/2-hr. weekly showcase for rock videotapes. For info contact: Bill Horberg, Tish Tash Productions, 222 South Morgan St., Chicago IL 60607, (302) 733-2679.

FOOTAGE WANTED: Independent producer seeks 16mm color footage of flea markets for use in documentary. Contact: Richard Chisolm, 2802 Maryland Ave., Baltimore MD 21218, (301) 467-2997.

SCREENINGS

ANTHOLOGY FILM ARCHIVES screening schedule: Mar. 6: Deans Keppel, *Me & Mom: An Autobiography*, *Quit Kicking Sand in our Faces*; Mar. 13: Lance Wisniewski, *Remote Video Monitoring of Nature*; Mar. 20: Janice Tanaka, *Duality Duplicity* plus others; Mar. 27: Rita Myers, *Our Living Dreams*, *Points of a Star*, *Chapter Three*. All showings at 2 pm. Admission \$3. For further info contact: AFA, 80 Wooster St., NY NY 10012, (212) 226-0010.

MILLENNIUM will present 80 mins. of new films by active workshop members on Mar. 26. *Memorials & Miniatures* by Renata Breth will be screened on Mar. 27. Admission: \$2.50. For more info contact: (212) 673-0090.

SEMINARS • CONFERENCES

INTERNATIONAL VIDEO MARKETS conference scheduled for June 2-3 in New York City. Focus on distribution worldwide to cable, pay TV, videodisc markets. Sponsored by Knowledge Industry Publications, known for Video Expo every fall in NYC. For info contact: Peter Caranicas, (914) 328-9157.

HOFSTRA UNIVERSITY announces section III of *Women in Cinema: An International Festival*. Series includes lectures on women's films such as *A Lady Named Baybie* (1980), *The Second Awakening of Christa Klages* (1977), *One Way or Another* (1977) etc. Fee: \$75 the series or \$40 each section. For info contact: Natalie Datlof, (516) 560-3313, 3296.

CTS, Community Telecommunications Services, a non-profit consulting organization, sponsors 1-day seminar April 5: *Cable TV Franchising & Refranchising* for city/county officials. Admission: \$100. Contact: CTS, 105 Madison Avenue,

NY NY 10016, (212) 683-3834.

THE INDEPENDENT FEATURE PROJECT/ Los Angeles is sponsoring a day-long seminar in conjunction with FILMEX entitled *Hard Cash—How to Finance Independent Feature Films*. \$35/ pre-registration, \$45/at the door. March 27, 9am-5pm. IFP/LA, 309 Santa Monica, #321, Santa Monica, CA 90401. (213) 394-8864/451-3602 (messages).

TRIMS • GLITCHES

ALABAMA FILM-MAKERS CO-OP has been assigned new street number. Mailing address now: 200 White St., Huntsville AL 35801, (205) 534-3247.

A JUSTE CAUSE-SECRETS OF YOUTH is new title of Marilyn Goldstein's cable show. Those interested in participating in special & promoting independent works on live show welcomed. She can be seen at 1 pm on channel D & at 6:30 pm (EST) Sats. on channel C. For info call: Marilyn Goldstein, (212) LI 4-0742.

HIGH QUALITY SUPER-8 TO VIDEO & sound work offered by Bob Brodsky & Toni Treadway in Boston area. Super-8 transfers to 3/4": 500 line, broadcast blanking; variable & still framing up to 40 FPS; sound from any source; 8-track, blx mixing. Contact: (617) 666-3372.

DARINO FILMS offering free conversion charts useful for filmmakers in general. Includes time, words, feet, meters, for both 16/35mm. Send SASE to: Darino Films, 222 Park Avenue So., NY NY 10003.

ART EXPRESS has new location. All correspondence for magazine should be addressed to: PO Box 2498, East Side Station, Providence RI 02906.

SOHO TYPING has new office as of Jan. 11. Can be reached at: Soho Building, 110 Greene St., 3rd fl., NY NY 10012, (212) 966-5155.

AFI California branch has moved to new address. Contact them at: 2021 N. Western Avenue, Los Angeles CA 90027.

LA BIBLIOTHEQUE DE LA CINEMATHEQUE is now part of La Cinematheque Quebecoise. Address all mail to: Le Centre de Documentation Cinematographique, Cinematheque Quebecoise, 335 est Boul. de Maisonneuve, Montreal Quebec Canada, H2X 1K1.

APOLOGIES to the *Santa Fe Winter Film Exposition* whose entry deadline was incorrectly reported as Jan. 15, instead of Feb. 15, in the December *Independent*.

APOLOGIES: On page 13 of the February *Independent*, the non-profit *Public Service Satellite Consortium* was incorrectly identified as the *Cable Service Satellite Consortium*.

In the *In Memoriam* notice in the February issue, the title of the late Kit Clarke's feature film was misprinted. The correct title is *Sticky My Fingers, Fleet My Feet*. The *Independent* regrets the error.

UPCOMING EVENTS



Tuesday, March 9 • 7:30

Cold War: Red Menace Or Red Herring?

FIVF At The Collective For Living Cinema

52 White Street (W. of B'way, S. of Canal)
\$3/Members, \$4/Non-members

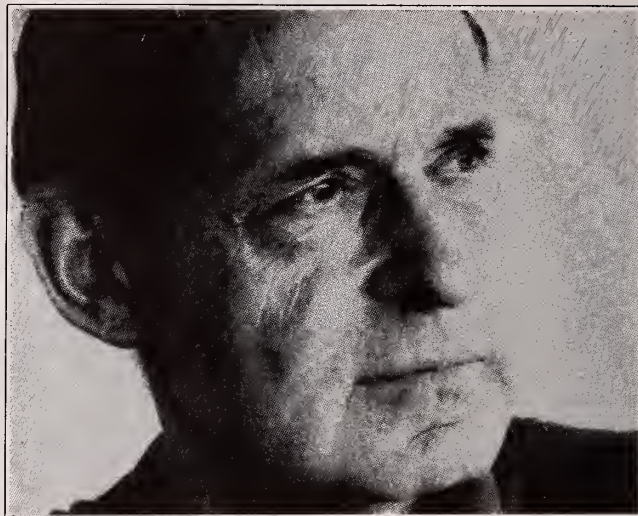
The Case of the Legless Veteran
Howard Petrick, 60 min., B&W, 1981

James Kutcher, who lost his legs in WWII, was fired from his \$39-a-week clerk position in the Veterans Administration in 1948 because he was a member of the Socialist Workers Party. This film, utilizing historical footage and interviews, tells the story of his ten-year battle to win his job back. In the process, the political and social climate of the period—the cold war, the witchhunts, McCarthyism—is exactly captured.

Red Nightmare
George Wagner, 28 min., 1957

Featuring Jack Webb (remember Dragnet?), who earnestly describes the terrifying consequences of a communist takeover of a small American town.

Following the screenings, **Harry Ring**, a member of the Socialist Workers Party and a long-time friend of Kutcher's, and **Walter Bernstein**, a screenwriter (The Molly Maguires, The Front) who was blacklisted from 1950-58, will speak about their experiences during that period and their memories of the Red Scare.



Tuesday, March 16 • 7:30

An Evening with Erik Barnouw

FIVF At Anthology Film Archives,

80 Wooster Street (W. of B'way, N. of Canal)
\$3/Members, \$4/Non Members

Hiroshima/Nagasaki, August 1945
1970, 16", B&W

Footage of the bombings that was suppressed for 25 years, edited by Barnouw into "...a very remarkable document—I wish every American could see it, and particularly, every Congressman." Prof. S.E. Luria,

Massachusetts Instit. of Technology

Fable Safe
1971, 9", Color

An animated depiction of the arms race, with drawings by Robert Osborn.

Following his films, Erik Barnouw will discuss their particular production and distribution histories, addressing the topics of censorship, mass communications & disarmament, and the use of archival footage in filmmaking.

Erik Barnouw is the author of many books, including *Mass Communication* (1956), the three-part *History of Broadcasting in the United States* (1966-70) and *Documentary: A History of the Non-Fiction Film* (1975). Besides producing several films and TV series for public television, he taught for many years at Columbia University, where he founded the Film Division, and headed the Writers Guild of America from 1957-59.

THE FOUNDATION FOR INDEPENDENT VIDEO & FILM

625 Broadway, 9th floor, (b'tween Bleecker & Houston), New York, NY 10012

FIVF FOUNDATION FOR
INDEPENDENT
VIDEO AND
FILM, INC.

625 Broadway, 9th Floor, New York, N.Y. 10012

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It takes 4 to 6 weeks to process
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want you to miss a single issue.

If you have an idea for a program, or need more information, call 473-3400
Drop by our office and use our reference materials & information resources

THE

FILM & VIDEO MONTHLY

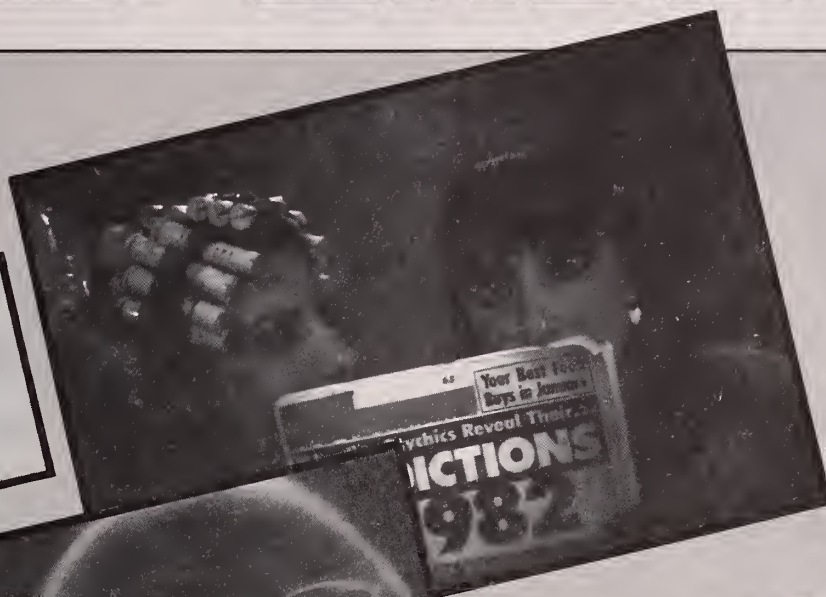
APRIL 1982

INDEPENDENT



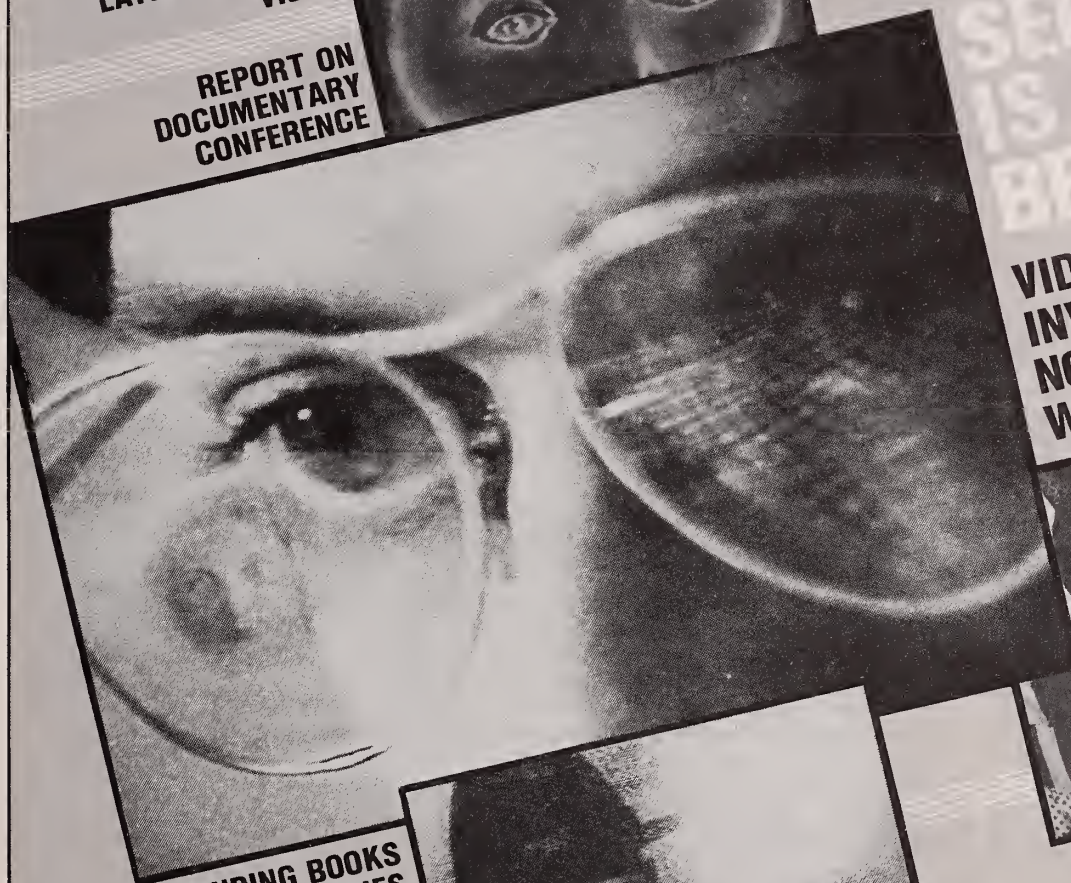
**AN OVERVIEW:
LATIN AMERICAN
VIDEO**

**REPORT ON
DOCUMENTARY
CONFERENCE**



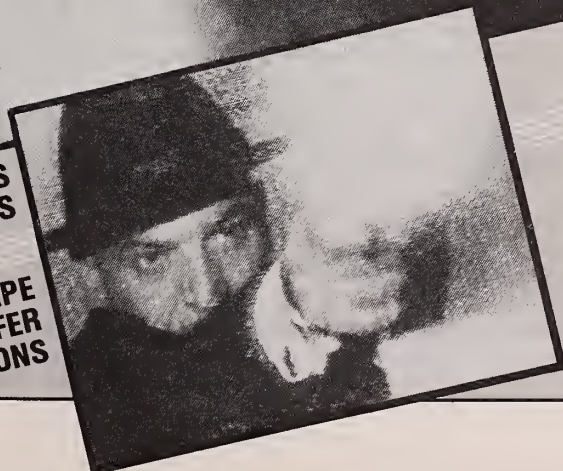
**SEEING
IS
BELIEVING**

**VIDEO ARTISTS
INVADE
NOCTURNAL
WASTELANDS**



**FUNDING BOOKS
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THE INDEPENDENT

APRIL 1982 • VOLUME 5, NUMBER 2

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Articles in *The Independent* are contributed by our members and supporters. If you have an idea for, or wish to contribute an article to, *The Independent*, contact the Editor at the above address.

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A PUBLICATION OF
THE FOUNDATION FOR
INDEPENDENT VIDEO & FILM

THE INDEPENDENT

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COVER: New flight plans for video artists, strictly after hours. From the top down: Stills from tapes by Bill Viola, Twin Art, Ed Emshwiller, Kit Fitzgerald & John Sanborn (two stills) and Dara Birnbaum. Photos courtesy of the artists and Electronic Arts Intermix. See page 10.

CORRESPONDENCE

WORKING IN A HINTER WONDERLAND

Dear *Independent*,

For those of us who choose to live elsewhere than in the Big Apple, the remainder of the United States is not the "hinterlands" (as your articles *Voices from the Hinterlands* suggest), and you would do well to cease using this noun in an arrogant and naïve context.

Peter Bundy
Minnesota (West of the Hudson)

Author Bernard Timberg of Omaha, Nebraska replies: You're right.

WHERE ARE HIGH BUYERS?

Dear *Independent*:

Your January '82 issue contained an excellent article, *Satellite Networks*, by Sandy

Mandelberger. Because we are involved in many video projects and have no immediate access to buyers, we found this piece quite interesting, particularly the Buyers Profiles section.

We would appreciate any assistance you can give us in obtaining the addresses of such buyers. Thanks.

Scott Shirai
Visual Perspectives, Hawaii

Editor's Note: Send \$4 to AIVF for "Access II: The Independent Producer's Handbook of Satellite Communications."

The Independent welcomes letters to the editor. Send them to *The Independent*, FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

NEW YORK
CABLE FOOTNOTE

KENNETH STIER

Contrary to some glowing reports about the leaked cable franchise draft for New York City's outer boroughs, the document warrants skepticism and concern. While some features of this draft are laudable, and even unprecedented, there are also numerous glaring omissions, blurred definitions and a surprisingly quixotic penalty provision. As of this writing, many details must still be filled in by the "targeted applicants" and the City before negotiations begin in the first week of March. The City is putting forth its toughest demands at the outset of negotiations, and some erosion of these is inevitable.

The two most progressive features of this draft are 1. universal service, meaning "a portion (either 12 or 24 channels) of the basic subscriber service is offered for no installation charge or monthly or other service charge, other than a converter deposit or rental charge"; 2. unlimited leased access, meaning "sufficient leased channels to satisfy demand."

These two provisions are particularly important because cable is likely to become a major utility in the near future. The leased channel proviso essentially sets aside a portion of the cable as a common carrier. It remains to be seen, though, if this first-come, first-served provision will be established with rates and terms that are truly "non-discriminatory." Serious inequities already exist in access to the most basic communications. Approximately 25% of homes in the Bronx, and up to 44% in some neighborhoods, don't even have telephones.

POWER STRUCTURE?

It appears that public (open to all) or community (programmed by community access organizations) access channels will be a feature of the contract, though the crucial conditions shaping their use are largely undetermined. A minimum of four video channels and an undetermined number of audio and data channels will be placed under the jurisdiction of a community access organization, which will be "designated" by the respective Borough Presidents. The companies have submitted details of their intended access support, but their plans have not been made public. For its part, the City in cooperation with the Borough Presidents' offices will determine the structure of these access organizations along with their powers

and duties.

Despite this skeletal structure, independent access at this point is anything but secure. In deference to the boroughs' political turf, the Bureau of Franchises leaves the Borough Presidents considerable latitude in establishing these organizations. These not-for-profit corporations will each have both a board of directors and an advisory board or council. Will the members of these boards be elected or merely appointed by the Borough Presidents? How publicly accountable will these organizations be? Which organization will have the decision-making power? What kind of public participation will be invited? These matters are being decided now and are presumably still susceptible to indie pressure at



Media Activists Go to Work on Draft

the borough level. The working distinction between local origination and access programming is still to be settled. Additionally, though there is some promise of a start-up "contribution" for access, ongoing funding is "to be supplied pursuant to a separate agreement." Any agreement outside the franchise established after the City has lost its leverage can only be inadequate. It seems each Borough President's office will be on its own to wrestle its funding formula from the "cableers." So, make yourself heard at the borough level.

ENFORCEMENT

The all-important area of oversight and regulation is also inadequately handled in the draft contract. The shoddy Manhattan regulatory record should not be allowed to recur. So far, it's wholly unclear that the

City will retain the qualified personnel to perform the necessary watchdog role. Since this franchise concentrates *enormous* discretionary authority in the Director of Franchises' office, an oversight and regulatory body outside the jurisdiction of the Bureau of Franchises and its satellite, the Office of Telecommunications, is evidently needed. For example, while nominal ways exist for a subscriber to seek redress, there are no direct means of judicial appeal. To rely on the empathy of a busy public official is a wholly unsatisfactory substitute for clear avenues of appeal.

As it stands, the cable companies must post performance bonds for timely construction and establish a security fund from which the City can exact penalty fees, though no penalty structure is yet established. Furthermore, if the City is dissatisfied with cable company performance, it reserves the right to purchase the system at "book value." The boldest clause allows the City to terminate the franchise (presumably for serious breaches), and in such an event, to take over the system at "no cost to the City." Though certainly a step in the right direction, this provision flies in the face of the political climate evident in the City's recent trend to privatize previously public functions. Though the City is highly unlikely to use this measure (since it would surely provoke a court challenge), it is an important assertion of the public's sovereignty.

The franchise is either vague, inadequate or negligent on various other matters including privacy, equal employment opportunities and institutional hook-ups. NYCCRM (the New York City Committee for Responsible Media), the guardian of the public interest, is in the process of formulating a response to the current document. Because these matters are so urgent, the NYCCRM recommendations will be directly mailed to the New York City AIVF membership.

SFS IN LAS VEGAS

Tom Moyer, President of Tom Moyer Theatres, was presented with the annual Short Film Showcase award for "commitment and dedication to promoting the art of short film in exhibition" at Showest '82 in Las Vegas in February. Moyer has been a continuous supporter of the Showcase since its inception in 1977. Accepting the award for Tom Moyer was Bill Spencer. The award was presented by Susan Linfield of the Short Film Showcase.

The Showcase was created by the National Endowment for the Arts to revive the art of the short film and to bring independent filmmaking to American theatregoers. To date, over 20 million theatre patrons have seen its films on over 5,000 screens.

The Showcase currently distributes 24 G and PG-rated shorts. Four new releases are expected to be in distribution this spring. ■

LABOR

UNION REPS & INDIES RAP
AIVF ROUNDTABLE: PART I

LAWRENCE SAPADIN

An important trend in independent production has been the movement of documentarians toward dramatic narrative forms, and an increased interest in feature production generally. These trends make the question of whether a low-budget producer can shoot union even more urgent. At the same time, high unemployment has prodded many of the creative unions and guilds to seek some basis for working with independents.

In an effort to bridge the gap between independents and the unions and guilds, FIVF invited representatives of the major unions and guilds to meet and address the local producer community on December 15, 1981 on the prospects and limits to shooting union on a low budget. In speaking order were Leonard Wasser, Executive Director of Writers' Guild East; Stanley Ackerman, Assistant Executive Secretary of Directors' Guild East; Douglas Hart, Vice President of IATSE Local 644; Larry Racies, Business Manager of IATSE Local 644; and Thomas Turley, Business Manager of NABET 15. Questions are from both audience members and moderator Lawrence Sapadin, Executive Director of AIVF. Representatives of the Screen Actors Guild and AFTRA were unable to attend due to out-of-town negotiations, and Michael Proscia, President of IATSE Local 52, suffered a death in his family.

While there is, of course, a low-budget level at which it is simply impossible to consider employing a union crew, a consensus emerged from the panel that many union members would be willing to work at scale on an independent production—and scale represents a substantial saving over the going commercial rates. Clearly, there is a budgetary gray area within which the unions and guilds appear willing to negotiate rates and other contract terms. It is our hope that this discussion will help define the scope and flexibility of that gray area.

To carry the discussion further, an independent producer/union committee has been established. For more information, call the AIVF/FIVF offices at (212) 473-3400.

LEONARD WASSER (Executive Director of Writers' Guild East): The Writers' Guild represents writers in motion pictures, television and radio. There are two unions: Writers' Guild West, which is a separate organization, and Writers' Guild American

East. We are closely affiliated; we negotiate our national agreements essentially as a single union and sign the agreements as one.

We represent writers who work in the whole field—dramatic, documentary, comedy, variety, special programming, daytime serials, news broadcasts—the range is infinite. We negotiate our contracts with the major producers, meeting when the contract expires with the Association of Motion Picture and Television Theatrical Producers and the three major networks. They serve as the hard core of the negotiations body on the other side of the table. Out of this process, barring something unforeseen such as the strike last summer, comes a national agreement.

We offer the national agreement to any producer who wishes to sign it, and some 3,000 sign. Of those you can assume that a large number are relatively small independent producers. The so-called giants are limited in number to maybe 60 or 70 producers, and the rest are relatively small independents.

Why do they sign that agreement? If you serve as an all-round, universal individual you can be the producer, the director and the writer. Then, for the Writers' Guild, your production would be a non-union activity. However, there are virtues in adhering to a union agreement. It is an entree to a professional arena that could very easily be closed to many of you in terms of interaction with other professionals in the field. Writers, do not, despite certain myths, truly exist in a vacuum. As an independent producer the need to communicate is essential, and through an association with others in a union you get this kind of interaction. When you operate as a non-union independent writer, you will lose.

Many of you, however, are moving out into an area where your activities are too full, you simply can't do the writing yourself. You need to hire someone. All right, you can hire, I suppose, a non-Guild writer, and I'll be generous enough to say I'm sure some are not bad. The truth, however, is that we are a professional organization. There are close to 9,000 Guild members, and these are the writers. Now the writing population of the country may number fourteen million: everybody's a writer nowadays. Unfortunately, not all of them are professionals, whereas the Guild people are.

When you sign our contract as a pro-

ducer, you have to adhere and comply with all the terms and conditions of our agreement. It sets up minimum wages, minimum conditions and certain [residual] rights. Over the years, the extent to which the writer participates in [ancillary] exploitation has grown immensely, and that's what a union can offer.

Now it's true there are individuals strong enough in their own right—Paddy Chayevsky when he was alive—to operate outside the union. Nonetheless Paddy never did. His concern was with the union: he operated totally within it. You grow with an organization and this is what a union such as ours offers.

Should every independent producer operate within the union framework? My feeling is, of course, he or she should. We offer the very best.

Q: On a small budget, how does one hire a union writer?

LW: We have a range of rates depending upon the kind of work. The rates for documentary are not particularly high. They range, depending on the size and length of the program, from \$500 up to about \$6,000 for a writer. The writing portion of any budget very rarely runs more than 6-7% of the total budget.

Q: Does the Writers' Guild permit deferments?

LW: If by deferment you mean if you get money you'll pay the writer, the answer is a resounding *never, never, never*. That's not deferred payment, that's speculative writing. And it's taboo. What it means is that a writer puts him or herself on the line, furnishes someone with material on the basis of "Well, if I get money somewhere you'll get paid."

Q: What about participation in the potential property?

LW: Over and above minimum, yes. But participation in lieu of minimum payment is also speculative writing.

Our contract with public broadcast organizations establishes a minimum fee for writing. Then, in addition, if the program is actually produced, there's an additional payment made to the writer. But there is a minimum for the story, a minimum for the teleplay.

Q: If you're committed to a political idea that somebody else is doing a tape or film about, are you prohibited from putting your time and energy into doing it?

LW: If a writer on his or her own and you as a producer on your own go into a venture to sell a concept, that's something else entirely. We're not talking about that. I'm talking solely of the situation where the writer is an employee.

To be continued in May Issue ■

IN FOCUS

FILM-TO-TAPE: BACKGROUND TO A CHOICE

DAVID W. LEITNER

It's 1982, 7:00 am in the age of global telecommunications. As we shake off the sleep and rub our eyes, it becomes clear that the volatile issue of film aesthetics vs. tape aesthetics has dissipated in the night. For today, images recorded on 1" videotape are as likely to wind up on a projection screen as those photographed in 16mm are to be displayed on a television receiver. What will these changes in the means of production and distribution mean for independent producers?

Much as 19th century American settlers felt it their divinely sanctioned "manifest destiny" to span this bounteous, undeveloped continent in search of fortune, modern telecommunications systems will seek to settle every demographic frontier, pushing onward until every household is secured. Already the power of the motion picture projector to assemble a paid audience under one roof is giving way to the domestic convenience of broadcasting, cable, videocassette, videodisc and shortly, from all indications, direct broadcast satellite distribution.

But while technological resources are plentiful, cash is not. Not only have public and private grant monies dried to a trickle, but high interest rates and inflation have conspired to render an expensive business even more so. To compound the woe, fresh technology has exerted upward pressure on quality standards and production values. The independent producer—of whatever stripe—cannot long remain oblivious to these trends. Unless one is a scion of a wealthy family, the effort to scale back costs while recouping as much as possible will intensify. As in distribution, independents will have to learn new ropes in the production of recorded moving images.

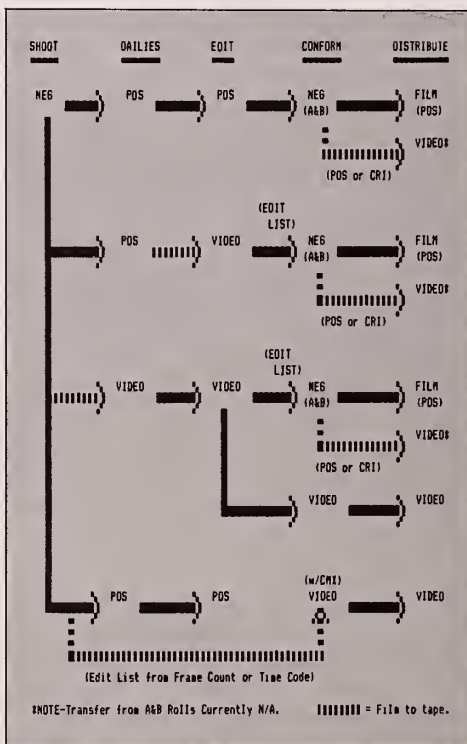
THE ADVANTAGES OF FILM

At this juncture, though tape extends the advantages of instant replay and low operating costs, there are several compelling reasons for an independent to consider production in film. In the first place, contrary to the shifting tides in video hardware and techniques, film is a mature technology. With 16mm color negative providing overall quality comparable to that of the 35mm of only 15 years ago, film in either format represents high definition here and now, in wide screen if desired. The latitude of color

negative, with its ability to record faithfully a full range of highlights and shadow detail, remains a distant objective for video engineers. Likewise, only the most sophisticated, costly color video cameras can match the sensitivity of the new high-speed negatives, which require only 8 footcandles of light at T 1.4 for full exposure.

Excellent film production equipment is widely available and, unlike video, highly resistant to perennial obsolescence. As

COURTESY DAVID LEITNER



Possible Film-to-Tape Applications

camera houses invest more heavily in video equipment and narrow their motion picture lines, and as the newest generation of sophisticated 16mm cameras—the Aaton 7 LTR, the Arri SR II—take their place in the firmament, the available supply of used, fully professional Eclair NPRs, CP-16 and Arri BLs burgeons. Prices for these, as well as lenses and other requisite gear, are by comparison affordably low. How many low-budget, independent producers have their own Ikegami HL-79s along with the necessary CCU (camera control unit) for set-up, the video technician to operate it, and the professional 3/4" or 1" Type C VTR for recording?

VIDEO: THE LATE BLOOMER

Production techniques commonplace in film are considered avant-garde and state-of-the-art in video. Television was hatched without the benefit of a recording medium, so until 1956 (the year videotape was introduced) there was no postproduction. Events were covered live with multiple cameras, with an engineer eyeing an array of monitors—one per camera—and "switching" among them. Subjects were lit so that all camera angles were satisfied simultaneously, precluding the expressive lighting styles known to film. Videotape recording hardly altered the situation. Two-inch broadcast-quality recorders were large, cumbersome and too terribly expensive to be dedicated in numbers to an editing process; no SMPTE time code existed for addressing and relocating frames; and expeditious microprocessor technology was years away. As late as 1971, less than 15% of taped CBS productions contained postproduction edits. That was mostly the preserve of high-budget dramatic series, shot on film single-camera style and edited 100%—as film—in postproduction.

CBS, Compact Video and other corporate producers have been tinkering with a single camera style in video for several years. Compact's high-definition ImageVision incorporates this concept, as well as the recently introduced EC-35 camera by Ikegami and Cinema Products, which features interchangeable primes and zooms with usable T-stops, a matte box and a flat black finish. Panavision, meanwhile, is developing a reflex video camera with a ground glass and genuine see-through-the-lens capability. All of this is available now, at under a tenth of the cost, in a good used NPR. And video is just discovering double system sound and multi-track mixing.

FILM EASES FOREIGN SALES

Film, at this point in time, provides the more conventional avenue to theatrical release and, ironically, simplifies sales to foreign video and television markets. A production originated in video in the US under the standard NTS 525 lines/30 frames-per-second system is incompatible with the UK I(PAL) 625 lines/25 frames system, the variant G(PAL) system in use on the Continent, the SECAM III 625 lines/25 frames systems of France and the USSR, or the M(PAL) system of Brazil, 525 lines/30 frames. (Other parts of the world—Latin America, for instance—are up for grabs, not having entirely standardized.) Each of these systems is, to a greater or lesser degree, technically distinct. The exchange of images among them is a complex process, entailing image degradation and adding to the cost of distribution. Digital signal processing technology, recently standardized on a worldwide basis, will ameliorate this situation, but this method is utterly new and will take years

to fall into place. Film, on the other hand, converts readily to any of these standards with splendid results. In countries where the video frame rate is 25 per second (24 fps or 25 fps), film is transferred frame-per-frame (the one-frame speed-up, in the case of 24 fps, is deemed insignificant). In the US, Canada, Mexico and Japan, where NTSC is the rule, 24 fps of film must be stretched over 30 fps of video. This is not as straightforward but has been resolved in practice for years, and will be discussed in detail later in this series.

WHY FILM-TO-TAPE

If production in film has so much to offer, why use film-to-tape?

1. Image quality;
2. Postproduction facility;
3. Distribution within the prevailing video standard.

Film can be transferred to tape from a print or from negative, electronically reversing its tonalities for a positive image. This can be accomplished on a system as basic as a color video camera plugged into the optics of a flatbed, or as sophisticated as a Bosch CCD-type telecine that employs a solid-state array of sensors to sample and digitally encode the film image "on the fly." The transfer can occur prior to, during or after the editing and conforming process.

Transferring to tape from an acceptably timed composite answer print—for instance, to fill an airdate—is most common. Less so is transferring directly from uncut camera rolls or selected takes of negative, although this saves a generation and provides superlative results owing to the lower contrast of color negative, which is intended as an intermediate and doesn't require projection contrast. Presently, tape dailies in multiple copies on $\frac{1}{2}$ " or $\frac{3}{4}$ " cassette can be had at rates that compare favorably to film dailies—and that could become *mit* sound as 16mm time code gains acceptance, or if the production assumes the expense of black-and-white slop prints for conventional synching prior to transfer. Consider the convenience of cheaply forwarding cassette copies of synched dailies to those requiring them.

The advantages of editing electronic dailies are immediately obvious. In contrast to the butchering of a work print, tape edits can be previewed before committing oneself; what's more, edits can be made as many times as desired. In some systems, effects can be previewed as well. Dispensing with a film bin full of tangled strips of celluloid, tape editing is intrinsically organized and efficient. Each frame is identified by time code, and scene data can be manipulated instantly. Once a fine-cut tape edit is obtained, an edit list can be generated that specifies by edge number and frames the location of cuts

necessary to assemble and conform the original negative. This allows for film prints. If tape editing proceeds with a non-broadcast quality format such as VHS or Beta, an edit list appropriate to a CMX editing system for conforming, with effects, 1" Type C is possible. Alternately, one could edit in film, generate a CMX-compatible edit list from the fine cut and, upon transfer to 1", conform in tape.

Each of the possibilities described above has been put into practice, and each boasts its proponents. But the equipment and techniques required to achieve the economies of time, energy and resources are unevenly available and, in some cases, prohibitively expensive. (However, so were home computers not too many years ago.) And as desirable as film-to-tape can be, the process contributes its share of obstacles: frame rate disagreements, mismatching color sensitivities, a multiplicity of time codes etc.

Before planning a production based on interfacing film and tape, research the hardware, root out the inevitable hidden costs, ponder the imponderables. Phone the laboratory, for instance. There is no set recipe, as yet, in this area. ■

David W. Leitner is an independent producer who works at DuArt Film Labs in New York. Next month, In Focus will examine: Film-to-Tape: The Transfer Process.

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INTERNATIONAL FILM & TV FESTIVAL OF NY

SUPER SLEUTH FILES AN INFESTIGATIVE REPORT

RALPH ARLYCK

Call me Festival Man. I make movies and enter them in contests. Once in a while my number comes up and I put the results in a brochure and mail it out. It's a living.

I've never actually *been* to a film festival. I send away applications and prints. About three or four months later I get back a letter or a mailgram (kaboom: impact of a telegram), followed shortly by a certificate or plaque or, sometimes, an ugly, phallic object in plexiglass.

A few years ago I doubted that festivals actually existed. I worried that they were really all run out of a mail-order house in Reading, Pennsylvania and that the prints were never even screened. This notion passed.

The announcement for the International Film and TV Festival of New York came on a steamy Tuesday in late July, one of those days when it gets so hot even the Steenbeck sweats. The event looked like a honey—24th year, celebrities, awards banquet for 1,400 at the Sheraton Centre, loads of prizes—so I sent away for the paperwork.

When the forms arrived the details were even more impressive: commendation messages from Governor Carey and Mayor Koch, anticipated entries from 40 different countries, 150 judges. True, there would be nearly 500 individual awards, so the winner's circle would not be particularly exclusive company. But so what; a win here could look good. Said fast it could sound like the New York Film Festival at Lincoln Center.

And the categories: *Live Action, 11-30 Seconds; Live Action, 31-60 Seconds; Animation or Puppets, 11-30 Seconds; Animation or Puppets, 31-60 Seconds; Live and Animation, 11-30 Seconds* . . . Surely I could find a niche for myself somewhere here.

But I got hung up on the bread. The entry fee for my 40-minute TV documentary would be pegged at \$175. Then a \$65 surcharge if the film was "selected for final judging". It would cost another \$60 to come to the Awards Banquet and pick up my prize, plus tux rental, engraving fees, other extras. The whole tab for just one entry would easily go over \$400. Since I didn't have the scratch right then I just let it ride.

But on September 18 comes this post card: "Dear Festival Participant; Still haven't sent your entry? Join the crowd! Whether it's the mails or those lazy days of summer, entries are now arriving in such numbers, we decided to move back the entry deadline. New Entry

Deadline, September 30."

I've entered lots of festivals in my day, but that was the first one that ever *reminded* me of a deadline. Still I couldn't decide. Then on the afternoon of September 30th, the phone rings. It's "Johanna" from the Festival. She has noticed I haven't sent in my forms and wonders if I'm planning to enter. I say I'll call her back.

FISHY BIZ

Something wasn't right. The whole business was beginning to bother me, so I went down to AIVF to talk to Larry Sapadin, the President. Larry was on two phones at the same time and looked at me over the top of his horn-rimmed specs while I spoke. He didn't seem to see a problem; said it sounded like a simple clash in values. I tried to explain:

"I don't know, Chief. I just don't like it. These people are too anxious."

Larry shrugged. "Check it out, Festival Man."

I went to work. The original brochure listed Barry Chase as one of the judges from the previous year. Barry is a street-smart PTV lawyer high up in PBS's Programming Division who I'd met a couple of years ago. At first, when I called, Barry didn't know what festival I was talking about.

"Oh, right, that's the one run by Gerald Goldberg. I was on something he called a Blue Ribbon Panel which meant that about seven or eight of us looked at a dozen or so category winners and then, over lunch in a nice New York restaurant, finally compromised on one of them as a Grand Award winner. The whole process reminded me of jury duty."

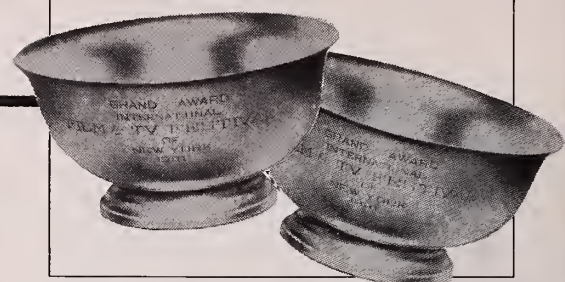
"What impression did you come away with?"

"I had a good time and it seemed to be run fairly well. It's certainly a very commercial operation. Goldberg runs the thing full-time all year round and earns his living from it. As I remember, he had just purchased the business from another guy."

"What do you actually buy when you buy a film festival?"

"I don't know, I guess some lists, maybe a couple of bank accounts. In this case probably the main thing you're buying is the name with New York in it. That must be a gold mine. I'm sure it's copyrighted."

Next I stopped by ICAP to see Kitty



Morgan who, I was told, knew her way around the New York film scene. She told me she didn't know a lot about the IFTVF and that she personally didn't know anyone who'd ever won a prize in it. Her general experience in such matters was that there's no substitute for being there in person. I agreed. As I was leaving she looked up and said softly: "Be careful, Festival Man. These people mean business."

Kitty was right. When I got to the Sheraton Centre on Friday night there were prosperous-looking businessmen swarming all over the place. It felt like the Fortune 500 meeting in black tie to divide up the world.

I wandered into the Royal Ballroom to the cocktail reception. A man and a woman sitting alone at a table off to the side motioned for me to sit down, and introduced themselves as Mr. and Mrs. Henry Otto. Henry had a warm smile. Was he there to pick up an award?

"Well, since I'm here I guess I'm going to win something. In the past eight years we've won five golds, two silvers and a bronze. Never came away empty."

"What's the film?"

"It's a series called *American Life Style*. I'm Henry Otto Enterprises. I was in TV for 30 years, but I'm on my own now."

My heart leaped. "You're an independent then."

"That's right."

"And you made this film that's up for an award tonight?"

"Well, it was made for Vansant Dugdale."

"What's that?"

"They're a Baltimore ad agency. They represent USF&G."

"Come again?"

"United States Fidelity and Guarantee Company, an insurance company. But if you're talking from a technical point of view, the thing was actually filmed by COMCO."

"Hold it. I'm lost. I thought we were talking about your film." Henry patiently tried again:

"Look, it's not complicated. I'm a packager and a consultant. I put the deal together. I refine the concept, find the producer, put him together with a backer, locate the syndicator. . ."

"But how do you decide who gets the award?"

"It doesn't matter. We order duplicate plaques, and we all put them up on the wall."

Dinner was imminent, so I went across the hall to the Imperial Ballroom to check out the banquet scene. Wrong door. Inside they were setting up for a concert and light show. I asked a guard where the IFTVF banquet

was to be held.

"This is it, Mack."

I looked again. This was the banquet all right. Up front the Tommy Dorsey Band was blasting. Sullen kids in tight pants were fiddling with mixing boards and setting up projectors to show the winning entries. A live video camera was focused on the stage, hooked up to a huge screen which would televise the presentations to the rear of the hall. Shouts of "test" filled the air, and waiters with murder in their eyes screamed at me to get out of their way.

In the middle of the room a woman was giving last-minute instructions to 14 stunning models in silks and taffeta, as a handsome tuxedoed man with a British accent tried to grab her attention. The woman acknowledged my presence:

"Can I help you?"

"I'm a reporter."

"Well, you don't want to report this."

PRIZES, KISSES, PEACHES

At that point the PA system announced dinner. The menu promised "Fresh Fruit in Silver Supremes, Potage de Champignon with Golden Croutons, Braised Brisket of Beef Bordelaise in Red Wine Sauce, Rissole Potatoes, New Green Peas, followed by Baked Alaska, Brandied Peaches and Petit Fours." Inside the Imperial Ballroom the 108 tables, each with at least 12 places, were filling up. The man with the British accent, who turned out to be Michael Sedgwick, Master of Ceremonies, welcomed us and began introducing the 14 models.

"Ladies and Gentlemen, I'd like you to meet Jody Harris. Jody is Exxon's Calendar Pin-Up Girl. She has done numerous regional commercials and her national commercials include Barqs Root Beer and Fram Oil Filters. And now here's Randi Taylor, who was a professional speed roller skater and is presently studying acting. She has two national posters for a blue jean company and her photo was picked by Hugh Hefner for the January cover of *Playboy Magazine*. She's asked me to stress, the cover *only*. Sorry guys."

Meanwhile I found my assigned table and met the other guests. Every place except mine seemed to be paid for by the man sitting directly across from me: Charles Ticho, President of Performance Designs Inc., a New York City production company. Ticho said he subscribed to a good thirty film journals and magazines, but had never heard of *The Independent*.

While the Sheraton waiters sloshed Potage de Champignon into our bowls, Sedgwick announced that the presentation of the silver and bronze awards would begin immediately at our tables.

Problem was the IFTVF's computer had gone down the day before. So Gerald M. Goldberg himself did the honors, carrying a huge list from table to table, followed by a

young man with cigarette lighter for him to read by, two models and several other cronies with trays of medals. Goldberg would announce the award, then one of the models would hand over the medal, lean down and either shake the guy's hand or give him a kiss while a photographer took a snap from the other side of the table. How did the model determine what was appropriate? I'm pretty sure it wasn't a handshake for a bronze and a smooch for a silver.

FORCED SMILES

Since just about every entrant was to receive an award, getting a bronze or a silver early in the evening was a little like receiving a letter bomb. Consequently there were many forced smiles and lots of talk about what an honor it still was and how stiff the competition had been this year.

Our table host had three entries. In fact, so far as he knew he was the only one in the Festival's 24-year history to have three award winners in three different categories for five years in a row. (Ticho turns out about 30 productions a year). Two other tablemates, Tom Sweeney and Joe Rizzo, had their hopes riding on one of Ticho's TV documentaries, *Listen Up With Norm Crosby*, a film about hearing loss with lots of celebrities in it. When Goldberg's troop of grim messengers arrived at Table 18 they laid a silver on one of Ticho's productions and nothing on the second (a tipoff of a gold later on), but the Norm Crosby hearing film pulled a bronze.

FROM BRONZE TO PBS

Joe and Tom took it gracefully and allowed as how they could still "merchandize the hell out of the award" by stating simply that the film had been "cited" in the International Film & TV Festival of New York. This started a discussion about how the film was to be marketed. Tom explained that his company, EAR (short for energy-absorbing resins, i.e. earplugs), had granted \$115,000 to Joe's Better Hearing Institute to make a movie about the dangers of hearing loss and the importance of hearing protection. Though EAR isn't mentioned in the credits, having kicked in the whole budget, the company didn't want to fund distribution, too. Being public-spirited is fine, but as Tom put it, "How much more money are we going to put up to promote other people's hearing devices?"

Joe said BHI's problem was how to reach as wide an audience as possible. He said, "PBS is no sweat. That's a cinch for this one. Don't get me wrong, now. We consider them a valuable outlet, but we know we can always get them, so they're far down on our list."

Since most of my independent filmmaker buddies would give their right arms for a PBS broadcast, I wondered if this wasn't a

bit of bravado on Joe's part. So I pushed him further on it.

"What makes you so sure you can get it on PBS?"

"Because we've done it loads of times. Why, just the other day we had a segment on *Over Easy* starring Keenan Wynn. We had a Hearing Help Line too. EAR was very supportive on that."

At this point the Grand Award winner in the *Multi-Image Productions* category was being shown on a Cinemascope-size screen up front. Stacked-up, snazzy images were whipping by at five per second while the volume on a sound track quickly passed the pain threshold.

PROJECTOR KAPUT

It turned out that not only had IFTVF's computer gone down, but its 35mm projector as well, so many of the winning entries couldn't be shown. The whole program was also running way behind, and by 11:30 (four hours after the start of the banquet) many winners were still to be announced, three-quarters of the audience had packed away its heavy metal and vacated, and those who hung on were getting restless.

Meanwhile the Dorsey Band, the mixed-media samples, the smoke, the wine sauce etc. had given me a terrific headache. Guilt feelings swept over me in waves: What are you here for, with your anti-business bias? You think every festival has to be designed with you and your scuzzy friends in mind? Does Charlie Ticho enter Ann Arbor or Sinking Creek? "Get hold of yourself, Festival Man," I told myself. I went to the men's room to splash cold water on my face.

When I returned the place was in an uproar. A couple of execs from advertising agencies (Ogilvy and Mather, and Benson and Bowles of London), were criticizing the organization of the festival; noting that the lack of a back-up projector for an event devoted to communication was unbelievable, and that "bronze and silver medals had simply been thrown on the tables."

Realizing that at this rate it would soon be dawn, and the Sheraton waiters would be serving, say, "Fresh Squeezed Jamaican Orange Juice over Crushed Ice," or "Bagels and Lox a la Bordelaise," I got my stuff and split. Out in the cold air I felt better, but halfway up the block my attache case fell open and its contents spilled onto Seventh Avenue. As I was picking up, a woman of the evening approached and asked if I wanted to drop something else.

"How's that?"

"You know, do you want to have a big evening?"

"No thanks, Ma'am. Just had one." ■

Ralph Arlyck, alias Festival Man, is a charter member of AIVF, and chairman of the Poughkeepsie chapter of FLUFF (Filmmakers' Lobby on Unduly Fat Festivals).

INTERVIEW WITH CABLE SHOW'S IDEA MEN

NEW FLIGHT PLAN: VIDEO ARTISTS INVADE NOCTURNAL WASTELANDS

ARLENE ZEICHNER

The Video Artist is the only nationally-televised cable series devoted to video art. It's cablecast on USA Network's *Night Flight*, a mostly-music service which provides six hours of programming for Friday and Saturday night viewers. The show is co-produced by Eric Trigg and Stuart Shapiro, an odd couple brought together by outspoken video artist John Sanborn. Sanborn met Shapiro, a former film distributor and co-producer of *Night Flight*, at an October AIVF forum, *TV Becomes Video*. There, Sanborn challenged the panelists (including representatives from Music Television [MTV] and RCA Selectavision Videodiscs) to broadcast video art. Only Shapiro agreed—if a "source" of tapes could be found. Sanborn suggested Eric Trigg, a former employee of *Good Morning America* who is now Director of Distribution at Electronic Arts Intermix (EAI), a major distributor of, and production facility for, video art.

When the co-producers met last fall, they "immediately liked each other," and spent a few hours with a three-foot stack of videocassettes to decide upon the show's form and content. They opted to make it 15 minutes long, each segment featuring an individual artist presenting his/her aesthetic and samples of his/her work. Sanborn was commissioned to create the show's logo, a visualization of a shared fantasy among video artists: an exploding TV radiates frames of video art. Appropriately, the first show on January 2 was devoted to the work of Sanborn and his collaborator Kit Fitzgerald. The other seven artists presented were TwinArt, Shalom Gorewitz, Anita Thacher, Bill Viola, WTV, Ed Emshwiller, Merrill Aldighieri and Joe Tripicani. The show airs on Saturday night, usually around 2 am.

ARLENE ZEICHNER: Why did you opt to put artists' video on *Night Flight*, a video music show?

STUART SHAPIRO: *Night Flight* is more than video music. I don't play promos. It's a music variety show started to show original programming not offered on any other national service. I've been enamored of the video art field because it's an unexploited form that had no place to go. There was nobody like me to put it on a TV show.

AZ: Should video art be broadcast?

ERIC TRIGG: Having some of it broadcast is very encouraging to everyone. It en-

courages style. It took a program like *Night Flight* to take some risks and put it on. But it had been developing for broadcast and cable all along.

SS: Sound was the critical element when Eric and I were choosing tapes. With a music show like *Night Flight*, you really can't put on a silent video piece. As great as the imagery might be, you're going to have trouble holding onto your audience. We leaned to some artists because they were musically oriented.

ET: But there are artists represented who are not, such as Bill Viola, who is part of the series although his sound is not music.



Entropy by Fitzgerald & Sanborn

AZ: How did you decide upon the format of the show?

SS: The series is called *The Video Artist*. We wanted to show the human being inside the art form. Our main thrust, aside from exposure, is to illustrate what video art is. Ask what video art is, and people's common reaction is that it's computer-generated graphics and that's all. We felt giving the artist some time to speak about why he/she is doing what he/she is doing and what makes him/her an artist would make video art clearer.

ET: Video in some ways is just another medium for artists—like painting or sculpture. Artists working in video have the same problems and concerns as artists working in any other medium. So it's not only video art, it's artists who work in video.

AZ: All of the artists you are showing are distributed by EAI. Will others be shown, or

is this venture partly a means of getting the artists you represent distributed fully?

SS: You have to start with a catalogue you can develop. We could develop eight shows because Eric had the rights. For me to do it without an Eric... Quite frankly, I don't have the time. A programmer has to rely on sources and can't expect to deal with 100 different producers. Eric is a source.

AZ: What about other sources: The Kitchen, Castelli-Sonnabend Tapes?

ET: This is not a closed show. EAI would like to work with any artist interested in participating. We shoot the interviews in the artists' own studios. We like to show where they work; it's natural. I've tried to give the artist as much input as possible: the TwinArt interview segment was produced by TwinArt. Shalom Gorewitz colorized his interview. The artist is involved in selecting the work and ideas presented.

AZ: Why do you prefer to have shows centered on one artist? I think theme shows work well.

SS: That wasn't our intention. At first, we wanted to develop the video artist as an entity. Not the art form as much as the artist. It was the artist who had trouble making a living. Now I feel it's important to establish the individual and the work. It wouldn't be the same to bring together three or four different artists who work in the same style. We may do that later on. A theme show would have to be a longer show, and I was unsure as to how much the audience would accept. At 15 minutes I wasn't afraid of turning anyone off.

ET: We are now planning a second series of eight shows. For something new and experimental you have to rely on classic or accepted styles of video art in the beginning. We'll open it up a bit more and include things like Ant Farm.

AZ: And Nam June Paik?

ET: He's coming. Part of the problem with Nam June has been music rights, problems that have nothing to do with the work.

AZ: You can also talk about Dara Birnbaum who does good, accessible work but has a piracy problem. Are you only showing work you can clear easily?

ET: We are not going to get sued by

anyone. CBS Cable wanted to put Dara's work on, but they then figured out how much it would cost them—\$4,000 or some kind of amazing figure just for one minute of *Kojak* Wang or *Wonder Woman*. If CBS Cable can't touch it. . .

AZ: Do you pay artists?

SS: *Night Flight* pays for everything. We pay \$40 a minute for stuff that has no marquee value. We never ask for anything free and never will; whereas MTV doesn't pay for anything but their features.

In fact, MTV does pay ASCAP a nominal performance fee—about 12¢ per airing. But most of the tapes they show are supplied free by record companies as a promotional effort. The labels finance the tapes and benefit from increased album sales. Now that stereo TV equipment is readily available, labels plan to package video "records" for the growing videocassette market. The artists featured on *Night Flight*, however, finance their own work—with a little help from grants. It is, of course, an expensive venture. Most of the artists interviewed for the series expressed strong interest in tapping the potentially very lucrative home market. Do Trigg and Shapiro have any plans?

SS: I have a videocassette company myself, *Harmony Vision*. Probably, down deep inside, I had two reasons for doing the video art show. For one, I didn't know any of the art and wanted the opportunity to expose myself to the medium. But my main interest is to have videocassettes by these artists. We're getting into that right now. We are doing a very exciting project, the culmination of our work. I want to find a hook to actually make video art a commercial venture. Although we are making a compilation cassette of existing video, we came up with an idea for new work. There's a Jimi Hendrix live never-before-released album coming out. Magnificent performance. We're going to commission seven or so video artists to choose a song to compose images for. Then we'll put out a videocassette in conjunction with the record album.

AZ: Was this in any way inspired by Shalom Gorewitz's *Sign Off*, a visualization of the national anthem set to Hendrix's music?

SS: Yes and no. I asked Shalom to do that for me.

ET: It was an experiment. It shows that it works.

SS: The "no" is that we are just trying to find a formula to exploit the medium. You have to find a hook to make someone want that cassette.

ET: A tape was done in the Seventies with the Boston Symphony Orchestra by Nam June and 7 other video artists. Each video

artist was commissioned by WGBH to produce video imagery to go with Beethoven's music. This is a similar project, but it's going to be more exciting for everyone involved. First of all it's a more commercial venture. Secondly, the music will give the artists a little more freedom.

AZ: This particular illustrative style is appropriate for Hendrix because he is dead. But for me, the best video music results from a collaboration between a video and audio artist. Are you considering cooking up projects where that type of collaboration would occur?

ET: Absolutely. Kit Fitzgerald and John Sanborn are working on a series of projects involving collaboration with George Lewis, Ned Sublette and others.

AZ: Have you thought of using Joan Logue's 30-second clips of video artists? Since USA Network is advertiser-supported, it might be interesting to tag these unusual commercials onto the usual ones.

SS: I've looked at a lot of those and they don't work for me. But I'm trying to expand *Night Flight*, to break up the programming and put teasers in. Unfortunately it's very time-consuming. But I have asked Proctor and Bergman, friends of mine from Firesign Theater, to do those things. I want them to be comedy-oriented. Making people laugh is wonderful. We will expand the video art segment. I can't see any reason why it can't be longer than 15 minutes. Not enough people are being exposed to it. It's purposely put on the middle-to-latter two-thirds of the Saturday night show, since the early night audience is a little straighter. I try to make the first features a little broader.

AZ: How do you feel about showing avant-garde film?

SS: We may do a filmmakers' segment. But I feel that the greatest juice, the creative energy is in video right now.

ET: Video is more accessible to more people. You don't need a million-dollar budget. Many video artists crossed over from other media: sculpture, painting, performance. They can't afford to work in film.

SS: That's why I crossed over. I had to.

CONCLUSION

It's hard to tell if viewers appreciate *Night Flight*'s shift from video music to artists' video. Despite the show's large audience (up to 10 million), viewer response has been surprisingly slim. The most feedback has come from artists, art students and museum curators, an admittedly biased audience grateful for the exposure.

The Video Artist, however, does succeed in offering viewers a rare glimpse of television's art. But it's a somewhat narrow view

Continued on page 14

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REPORT ON AFI SEMINAR

DOCUMENTARY
CONFERENCE:
SIDESTEPPING THE ISSUES?

SUSAN LINFIELD

"The documentary is in a state of crisis." Many participants at an American Film Institute conference on *The Future of Documentary Film*, held in New York City on January 16, readily agreed with this statement. But there was major disagreement as to whether the cause of that crisis is basically aesthetic (and thus solvable by individual artists themselves) or political (and thus requiring concerted action and structural change).

Three new films, all produced by Peter Davis for a six-part PBS series called *Middletown* (a re-examination of Muncie, Indiana, site of the Lynds' famous sociological study) were screened and were used, to some extent, as focal points for the conference: *The Campaign*, a chronicle of the 1979 mayoral race in Muncie; *Community of Praise*, a study of a rural fundamentalist family; and *Family Business*, a portrait of a family struggling to keep its pizza business alive. Participants at the conference ranged from political documentarian Emile de Antonio (*Underground*) and cinema verité pioneer Richard Leacock (co-director of *Community of Praise*), to NBC correspondent Tom Brokaw and CBS Cable executive Jack Willis, to writers Calvin Trillin and Studs Terkel. Discussion sessions were moderated by Peter Biskind, editor of *American Film* magazine.

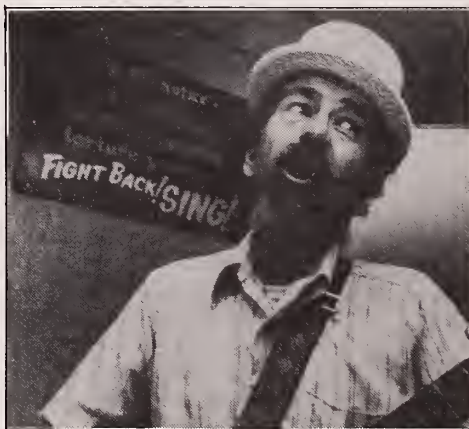
The conference's morning session addressed questions of dissemination and exposure. The failure of most documentaries to reach a wide audience "is our own fault," said Peter Davis, in that the work is simply not yet good enough. Robert Drew of Drew Associates (pioneers in the development of light-fast equipment) echoed this essentially aesthetic analysis. "We're still not making movies that capture reality," he said; the task is therefore "to make documentaries that are so strong that they [must] attract audiences." Others identified the problem as the relatively small number of people they felt any documentary could attract, comparing it to the small number of people who buy books or paintings.

CRITIQUES SHUT OUT

Disputing this view were political documentarians such as Deborah Shaffer (*The Wobblies*). Although agreeing that everyone's work needed improvement, Shaffer said, "I would give up making films

tomorrow if I thought there was only a tiny audience for them." Shaffer said it's not the audience, but the exhibition/marketing structure that is the problem: critical documentaries have simply "been shut out" of the marketplace. She added that, under the Reagan administration, funding has become a much greater problem for independent filmmakers vis-à-vis both government agencies and the corporations, both of which are scrambling to put their money into "the most uncontroversial places possible", such as dance films.

Shaffer's analysis was reinforced by Julia Reichert (*Union Maids*), who compared the present situation of documentary filmmakers to that of the Sniders, the about-to-be-foreclosed family of *Family Business*.

Snider fighting back in *Family Business*

Admitting to a sense of "despair", she said, "I felt a tremendous parallel between those people's lives and my own. We are in retreat right now; what's in ascendance is the monopolistic, profit-controlled society." Reichert, a co-founder of the New Day distribution collective, said she no longer seriously considers TV (private or "public") as an outlet for her work, but simply gets her films out in front of people herself. (Indeed, it's doubtful that PBS will be fighting too hard to air her forthcoming film, a study of US Communist Party members.)

Emile de Antonio pointed out that not only documentaries, but *all* serious films (he cited Godard and Truffaut) have trouble getting on the networks, PBS or cable. Summing up what might be called the political perspective on the documentary crisis, he said, "The medium is *not* the message. The

real story is: [they] who own the medium own the message." De Antonio added privately that he thought one solution would be a unified organization of filmmakers which would fight to get their work out in front of people, noting that no such organization had existed since the Newsreel collective of the '30s.

Somewhat surprisingly, the growing cable industry was not held up as the cure-all it so frequently is among independents. Jack Willis of CBS Cable said the industry might offer some expanded opportunities for filmmakers in producing documentaries for a small target audience, but admitted that cable will not necessarily not be more open to controversial films than the networks. Jon Alpert (Downtown Community Television Center) and others voiced distrust of the "small target" audience, with Alpert calling cable a "Balkanization" of the audience and a threat to the struggle to reach as many people as possible. Ricky Leacock stated simply, "I don't believe in all this crap about cables. They're going to make more and more crap—that's all they can afford." Leacock voiced hopes for increased videodisc production but admitted later, with a smile, that regarding this as "the answer" was also probably false.

NO SERIOUS DEBATE

The discussions on cable and network access illustrated one of the conference's main problems: the unwillingness of participants representing different aspects of the industry to really engage each other in serious debate. For instance, there was virtually no response to Leacock's publicly-stated contention that cable companies are producing "crap". Similarly, Tom Brokaw stated "there's a great deal" of TV programming that is critical of conditions in American society—but quickly added, "There's not much on television I can defend," when his original statement was met with dubious looks and a few chuckles. (Brokaw left the conference, with no explanation, rather abruptly sometime in mid-morning). Perhaps significantly, the discussion during the afternoon—when the issues were aesthetic rather than organizational or political—was livelier. Are filmmakers willing to debate each other only when the issue is the content of their art rather than the politics of the industry?

The conferences afternoon session, pre-

Continued on page 14

CONTEXT FOR AN EMERGING ART SCENE

A GLIMPSE OF VIDEO PROSE, POETRY & POLITICS FROM LATIN AMERICA

BARBARA LONDON

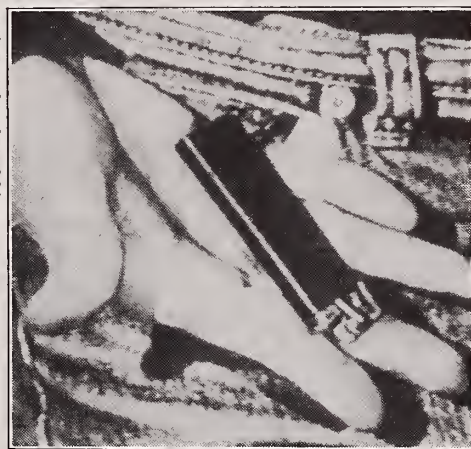
Great interest in modern technology has been developing in Latin America, and many artists have been attracted to such recently developed media as video, Super-8 films, Polaroid photography, Xerox art and computer graphics. Restricted to using the materials at hand, Latin artists have had limited opportunity to experiment with video, because new electronic developments take longer to reach the Third World. This situation is compounded by rampant inflation, import taxes that quintuple equipment costs, inaccessible parts and hardware that is difficult to repair. In some places it is even illegal for an independent to have a video camera. Color television has only recently reached such countries as Argentina.

Although some experimentation took place at television stations and private institutions during the Sixties, it was not until the mid-Seventies that the new relatively low-cost portable cameras were purchased by several art schools and museums, and Latin American video art activity gained momentum. However, few individual artists in Latin America have been able to develop a substantial body of video work. In Latin American countries experimental art means economic uncertainty. Federal grants for the arts are limited, and only a few collectors and museums acquire recent material. Video is especially problematic; little is shown and even less gets sold. Art schools are a relatively recent phenomenon in Latin America. Previously, artists studied the related field of architecture, both to learn about the visual arts and to enter a financially secure profession. Now that it is possible to study the visual arts, there are other alternatives: those who learn the craft of video can live off such marketable skills as camerawork and editing.

FEW VIDEO OUTLETS

Through sheer persistence and determination, some Latin American artists have been able to produce strong statements in video. However, once a new videotape finally is made, there are relatively few outlets for exhibiting the work. Over the last sixteen years Latin American video has been exhibited in the Bienal of São Paulo, first in 1975 and again in 1981, and several institutions have presented and have helped artists to produce work. In 1965, with the encouragement of Jorge Romero Brest, then director of the Instituto Torcuato di Tella in Buenos Aires, Armando Durante made a "synthesized," in-

teractive video work that used images activated by live sounds. In 1967 David Lámelas created his video piece *Time Situation*, also through the Instituto Torcuato di Tella. Several years later Jorge Glusberg opened the Centro de Arte y Comunicación (CAYC) in Buenos Aires and encouraged such artists as Leopoldo Mahler and others to work in video. At the Museu de Arte Contemporânea in São Paulo, under Walter Zanini's direction, such artists as Regina Vater, Anna Bella Geiger and Sonia Andrade first experimented with video. Two television stations have aired video by artists: Global Television in São Paulo and Televisa in Mexico City. Several universities provide courses in television and video production, and a few private workshops have been formed.



Who loves Lucy? *Babalu* by Labat

Over the years a number of Latin American artists have moved to Europe or North America to pursue their art work under more favorable conditions. What remains apparent in the work made by Latin American artists, whether living at home or abroad, is a unique sensibility and energy and a strong political commitment. After a long residence abroad, however, an artist's vision naturally becomes more international.

Latin American video covers a range of formats—namely single-channel tapes and installations—and a variety of approaches including performance, narrative, poetic, documentary and political work. Performance-oriented video is where most artists begin, because when working alone with portable equipment, it is easiest to point the camera at oneself. During the late Sixties

this was a logical outgrowth of the then-popular performance and body art activities. In this type of video the artist executes a series of actions, which generally are centered on one theme.

SKY-HIGH PERFORMANCE

In *A morte do horror* (*To Die of Fright*), Brazilian artist Sonia Andrade carried out four activities, which are strong, almost brutal essays. Anna Bella Geiger's short pieces in *Mapas Elementares* (*Elementary Maps*) are visual and verbal puns about Brazil. The Colectivo, a collaborative group that has worked together in Chile for six years, recently created a two-channel work, *¡Ay Sudamérica! (Oh, South America!)*, which documented a performed action. The five-person group dropped 400,000 political art leaflets from six planes over Santiago, continuing the group's necessarily somewhat secretive action/events in which they interact with the people of Chile.

Narrative work, which has its antecedents in literature, film and television, is equally varied. Michel Cardena's *¿Somos Libres?* (*Are We Free?*), which was produced in Amsterdam with de Appel, examines attitudes towards lifestyles outside the social norm. The focus of Teodoro Maus' *Man on the Empire State* is an exile, shown first in his native country (Argentina), then as a "squatter" in the famous New York skyscraper. Tony Labat's *Babalu* is a parody of Ricky Ricardo from the old *I Love Lucy* television show, while his *Room Service* deals with the *marielitos* (Cuban boat people) living in Miami.

An example of video work that is both poetic and highly visual is Oscar Monsalve's *Ensayo Para Video # 1* (*Video Essay # 1*). The work is a study of mud bricks, the essential Colombian building unit, and shows where and how they are made, as well as the simple dwellings and large apartment buildings that are constructed with them. *Meta-Mayan II* by Edin Velez is a thoughtful, romantic portrait of people living in Guatemala. Through sensitive edits and changes of speed, the work gives insight into these proud Central American peoples. In his work *The Laughing Alligator*, Juan Downey used a personal style to explore the customs of the southern Venezuelan Yanomami, with whom he and his family lived for seven months.

Although video documentaries are made in Latin America, film is still used more frequently for this genre because there are more established networks for reaching an audience. However, the spontaneity and immediacy of video makes it appealing for non-fiction work. An example is Margarita D'Amico and Manuel Manzano's *Videos de Castillito: Ciudad Guayana* (Video of Castillito: Guayana), which focuses on an old, lower-middle-class neighborhood about to be taken over for high-rises. Church members, politicians, residents and businessmen openly discuss the situation in this videotape.

ART POLITICS

Latin artists have a long history of using newspaper imagery for political purposes in print, painting or collage form. Chilean artist Catalina Parra has carried over this tradition into her recent video installation *Variations Ornamentales* (Ornamental Variations), a subtle political work. Four wall hangings composed of torn, bold newspaper photographs—including Patrice Lumumba being forced to eat his 1961 speech laying claim to the Republic of Congo—are painfully sewn together with found materials such as plastic and gauze. The hangings were flanked by two monitors depicting the same silent videotape in which similar materials were handled with repressive overtones. Parra's installation has an urgency felt in many other Latin American works.

During the next decade independent video

in Latin America certainly will be affected by the radically changing technologies. In most of the countries there are limited numbers of television channels, mainly government-controlled. As a result, numerous home videocassette playback units have already been sold, and viewers are programming their taped copies of the latest European and American television shows. The situation for Latin artists will improve when home video cameras can produce finer images, and when video is used with greater frequency by television stations and film companies. Then better video equipment will be more readily available, and independent videomakers will have greater access. But until that time the Latin American videomaker's work must be encouraged and explored. ■

Barbara London is an assistant curator at New York Museum of Modern Art, and directs its video program. She has taught a History of Video course at New York University.

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AFI Documentary Conference

Continued from page 12

ceded by a screening of *Family Business*, concentrated more specifically on the Muncie films and addressed such (hardly new) questions as: Can "facts"—or only

story line—be dramatic? How can one curb the tendency toward focusing on the grotesque in the quest for "visual" material? Is the strength of the Muncie films their concentration on "particular" moments, or does this lead to what Helena Solberg Ladd (*From the Ashes: Nicaragua Today*) called "a kind of claustrophobia"? And, over and over again: What is cinema verité and what are its limits?

There was both public and private grumbling among some participants about the issues which were (and weren't) discussed at the conference. Alan Raymond (*The Police Tapes*) said he found it "amazing" that filmmakers were still discussing "this tiresome issue of verité"; de Antonio called the meeting "regrettably, predictably plati-tudinous". But there seemed to be a reluctance on the part of the conferees as a group to substantively address the issues of access, marketing, distribution and funding: for instance, no proposals for any kind of concerted strategy for dealing with PBS or NEA were even suggested. Was this reluctance due to the difficulty of developing such strategies, or to many participants simply feeling that structural issues were not important? Asked if the conference had changed his original pessimistic prognosis, Peter Biskind replied that, although he found the Muncie films "inspiring" as art, documentarians still faced "enormous problems" which simply weren't being addressed, much less solved. ■

Susan Linfield directed the documentary "Ricky: To Get Where You're Going." She currently works at Short Film Showcase.

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Nightflight Video Art

Continued from page 11

—five of the eight original shows featured artists who create processed or abstract images. More shows should feature issue-oriented work, work with broader political or aesthetic concerns, like Martha Rosler's feminist tapes or Tony Oursler's diaristic experiments. The show is too involved with the revelation of the artist's personality, rather than the work itself—a tendency too common in the current art world. Theme shows, emphasizing the work over the individual, are a necessity. Trigg and Shapiro acknowledge many of the show's weaknesses and are receptive to ideas and suggestions. For one, I hope they add titles and dates of featured works to the end credits. Their willingness to look at all work submitted for the show was repeatedly emphasized. For those interested, Eric Trigg can be reached at EAI, 84 Fifth Ave., New York NY 10011; Stuart Shapiro, c/o *Night Flight*, ATI, 888 Seventh Ave., New York NY 10019. ■

Arlene Zeichner is a video critic, curator and producer. In her spare time she goes to movies.

BOOKS

GREEN PASTURES:
GUIDES TO FUNDING

BARTON WEISS

GET THE MONEY & SHOOT

The DRI Guide to Funding Documentary Films, by Bruce Jackson and the staff of DRI. Published by Documentary Research Inc., 96 Rumsey Road, Buffalo NY 14209. \$15. Also available at AIVF.

From the top, let me say that every independent filmmaker should read this book, and every documentary filmmaker should own a copy. I have always been mystified by the whole grant process, and more specifically that some filmmakers had the knack of getting grants, while others with as much talent or more struggle and get nothing but rejection form letters.

The crafts of writing grants and fundraising in general are quite different from the art of making films. A good filmmaker must master many disciplines (psychology, accounting, optics, etc.) that are not directly related to camera angles, directing and editing; and fundraising is a discipline most of us neglect.

Thinking a good film speaks for itself, every year I would apply to AFI, CAPS, the Independent Documentary Fund and CPB, convinced this year's *idea* was the most brilliant ever. Needless to say, while the *idea* got better the *proposals* did not, and I have a large file of rejection letters. Essentially, to get a grant you should spend as much care and energy in preparing the proposal as you would in, say, editing your film.

In *I Am My Films*, Werner Herzog says that if you want to make your film badly enough you will find the money somehow. I always imagined the process as a Hollywood-type montage, with shots (at an obtuse angle) of me at the typewriter, calendar pages turning, shaking hands, more calendar pages, plus dramatic music, and then the check arriving in the mail. Well, this book shows the hard work and thinking that the montage doesn't.

Essentially, *Get the Money and Shoot* covers:

- Who has money and how to find them
- How to write a good grant proposal
- How to budget
- How to get hooked up with a non-profit (501.C.3.) organization
- How the grant process works after the grant is in the mailbox

Next, in a wonderful section, Jackson takes a hypothetical film through the whole process: first describing the project and pursuing potential funders; then deciding on a foundation, going through the proposal, budget and all the correspondence which is so critical to foundations. The appendix of addresses is only marginally useful because the info is neither unique nor extensive. The budgeting section, however, is especially well done and extremely valuable.

Jackson mentions four potential sources of cash to make films: federal and state programs (NEA, NEH and state arts and humanities councils); foundations; corporations; and, of course, your own pocket and the pockets of friends, former friends and relatives. Naturally, the point is to move from source 4 to sources 1, 2 and 3.

Because he is dealing with documentaries only, forming limited partnerships and looking for investors are not even mentioned. At first this oversight seems problematic, but there is a considerable difference in approach when dealing with the prospect of raising money so that you and others will *make* money. Not that these films can't make money, it's just not the main purpose. For animated, narrative and experimental filmmakers who work in a noncommercial vein, most of the advice still applies to the way you should be looking for money.

The book stresses applying to multiple sources for each project, while remembering to make sure your film fits the guidelines of the funding source. Researching the potential funder is as critical as researching the film, especially when dealing with foundations. Since so little is written on corporations and foundations, those sections are particularly valuable. Most books on the subject only list *where* to look; this one tells you *how*.

Stories and asides round out the factual and other straight informational aspects. In one, Jackson tells how after being turned down for cash at a corporation ("We just don't give money for films"), the executive asked him if he could use a truck. Not only was the truck useful but other corporations then gave money. Remember, the first question an executive asks is who else is giving.

Jackson draws on the experiences of the DRI film group. While the strength of the text stems from DRI's successes and failures, he doesn't expand his discussion to include the smaller documentarian, who would kill

PRINCIPLES & RESOLUTIONS
OF THE ASSOCIATION

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3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

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5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

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1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

for \$10-20,000, instead of the \$85-115,000 range he writes about. There are many documentary filmmakers who can't afford to call Washington to keep up on their application. These survival-level filmmakers will appreciate the book but might need a mini-grant to buy it. (Since DRI publishes it themselves, it's not cheap.)

Underneath all the specifics, Jackson and Co. are saying, fundraising is a full-time occupation. To really ensure the necessary funding for a film, you can't be in production: both tasks take up too much time. Like self-distribution, if you do it right, you can't do much else.

THE INDEPENDENT FILMMAKER'S GUIDE

How to Finance, Produce & Distribute Your Short and Documentary Films, by Michael Wiese. Published by Michael Wiese Film Productions, Box 245, Sausalito CA 94966. \$14.95.

The source of production money distinguishes independent filmmakers as much as the diverse styles of the films we produce; indeed, it can dictate the style, content and aesthetics of a film. This is why we work as independents. There is a substantive difference between obtaining funds from grants, foundations and corporations as a non-profit entity and going after investors in the form of limited partners. If your approach is non-profit, this book will be of only marginal significance to you, and I would recommend Bruce Jackson's book.

Wiese limits his discussion of grants to a one-page personal anecdote, informing us that he got an AFI grant and was a finalist for a CPB grant. The thrust of the book is how to find, and produce money from, investors, and then pay them back through market research and distribution. With grant money slowly disappearing, films getting more expensive and the economy getting worse, we do need to be more financially sophisticated. But problems arise when independents start turning into hustlers, more concerned with the profit potential in a project than the political and aesthetic considerations.

It almost seems that Wiese has been forced to hustle so long he doesn't realize that he may be hustling us in his book. The front cover sports logos for his three big films, and the inside rear cover hypes his consulting services and computerized budgeting system. Often, it seems that the purpose of the book is not to help young independent filmmakers, but to show how wonderful it is to have produced *Hardware Wars* and two other "award-winning" films. I found Jackson's book much more useful without being self-congratulatory.

Wiese's guide offers some very useful information, though. When I make my next presentation I will know how to rehearse,

what to say (he gives us a script) and how to arrange the chairs in the room. Other sections are thoughtful and well-written, but more detailed information is available elsewhere, which makes this a good starting point. The section on contracts was impressive, but not as much help as the packet from the AIVF seminar. The only saving grace of the section on self-distribution is that he directs you to two worthy texts on the subject (*Doing It Yourself* by Julia Reichert and *16mm Distribution* by Nadine Covert and Judith Trojan). The section on electronic distribution is good, but will be out of date quickly; here I suggest a packet of information compiled by ICAP. Although short, the material on market research is quite good, and a chapter on

writing the prospectus is also redeeming.

The sections on budgets is particularly uninspiring. This is disappointing, because as he states, "The budget is one of the most important pages in your presentation." The problem here and throughout the book is that he only relates his experience without extrapolating procedures and methodology. Certainly one needs to be specific to reinforce points, but the book contains more details about his films than points about filmmaking.

Barton Weiss is an independent filmmaker whose credits include The Jocelyn Shrager Story. He is president of the newly-formed West Virginia Filmmakers Guild, and an associate professor in the communications department at West Virginia State College.

FESTIVALS

SPRING SELECTIONS

WENDY LIDELL

The Festival Report has been compiled by Wendy Lidell and Sian Evans with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since dates and other details change faster than we can keep up with them, we recommend that you contact the festival for further information before sending your material. Application forms for some festivals are available from FIVF. Lastly, many festivals are beginning to accept videotape, although our latest information may not reflect this. If a particular festival seems appropriate, you should call them and ask if they accept video. (Perhaps if they get enough calls, they will change their policy!)

LOCARNO

Locarno, situated on the Swiss side of the Swiss-Italian border, is reputed to be a beautiful place to spend early August. Locarno showcases feature films exclusively, and although a sidebar market does take place (\$100 participation fee, open to all), the main thrust of the festival is not commercial. This is Europe's oldest film festival, and comments by Jean-Pierre Broussard in the 34th Festival catalogue (loosely translated) reflect its spirit: "We hope that Locarno is and will remain that privileged place where one has the pleasure to come to appreciate a film, and to engage in true and fruitful dialogue with its author."

The Festival has surely earned its reputation as a worthwhile celebration of film art. Both Kathryn Bigelow (director of *The Loveless*) and Sam Firstenberg (director of *One More Chance*), who attended the 1981 Festival with their films, agreed that Locarno was well-organized, committed and well

worth the participation. David Streiff, the new director, gets nothing but rave reviews. (Jan Egelson's *Dark End of the Street* was also featured at Locarno in 1981, but Egelson did not attend the festival.)

Golden, Silver and Bronze Leopards are awarded to films in a competition for first-time directors only, and Locarno's fine reputation assures the prestige of these awards. The jury process is reputed to be highly political, giving preference to Eastern European and Third World films and stressing social and ideological concerns. This would seem to be in keeping with the Festival's stated purpose of promoting both independent films and emerging national cinemas. Last year's winners were *Chakra* by Indian director Rabindra Dharmaraj, *Pixote* by the Brazilian director Hector Babenco and *Akaler Sandhane (In Search of Famine)* by Mrinal Sen. (The American representative on the 1981 jury was Paul Morissey.) Streiff says the Festival will try to add cash prizes to the Leopards in 1982.

Even if you don't win a Leopard, participation in Locarno can be a boon to your film: press coverage is quite extensive, and facilitated by numerous press conferences. Streiff says over 200 critics attend the event. So you will probably leave Locarno with lots of reviews (*Variety* sends a stringer), but not many buyers. Swiss distributors do attend, but in the words of the director himself, "Big business is not made in Locarno."

The event is primarily a high-prestige showcase. Filmmakers are invited and offered two weeks' hospitality. According to Firstenberg, parties and banquets every night make networking easy. There are three programs in the Festival: a retrospective, several information sections including one

dedicated to a national cinema, and the international competition. Participation in the competition is limited to films produced within the last year and not previously shown in Switzerland. Prizewinners at other international festivals are ineligible, and preference is given to world premieres or films that have not participated in any other major European festivals.

Films are accepted in 16 and 35mm. There is no entry fee, and the Festival pays return postage. Entries are due by May 31st; entry forms are available from the *FIVF* office. Contact: David Streiff, Director, Festival Internazionale del Film de Locarno, PO Box 186, CH-6600, Locarno, Switzerland. — *W.L.*

WELLINGTON

THE ELEVENTH WELLINGTON FILM FESTIVAL, held in June, is open to all entries in 16 and 35mm. The Festival is especially interested in shorts and features which are otherwise unlikely to be seen in New Zealand, and they carefully scout other festivals in an effort to find the most interesting work.

The 16-day event is funded entirely through ticket sales. The estimated attendance is about 25,000 people. Complimentary tickets and specially arranged screenings are offered to accommodate critics and buyers and to maximize their participation. Bill Godsden, the festival director, says that if he can hold onto a print for long enough, he will even send it to a potential buyer. Although the New Zealand market may not be the largest, this festival seems like a good way to break into it.

Steve Raymen, whose film *Luther Metke at 94* was shown in the 1981 Wellington Festival, said they were cooperative and seemed grateful for good material. Raymen also recommends contacting New Zealand television to let them know your film will be at the Festival and to give them permission to videotape your print while it's there. Broadcast licensing may be negotiated later. *Luther Metke* was purchased for broadcast as a result of its Wellington screening, but since his print was already returned when they made their decision, he had to send another one and the ordeal took over six months. The local TV contacts are Barry Parkin, Head of Program Purchasing, or Jane Wrightson and Ray Ferris, Program Purchasing Agents, Television New Zealand, Avalon TV Centre, PO Box 30945, Lower Hutt, New Zealand.

Other American films shown at the 1981 Wellington Film Festival include: *Board and Care*, *Dinosaur*, *The Gingerbread Man*, *The Key West Picture Show* and *Legacy*.

For festival participation contact: Bill Godsden, Director, Wellington Film Festival, PO Box 9544, Courtenay Place, Wellington, New Zealand. There are no



J. MONTGOMERY'S FIRSTENBERG

Bigelow's *The Loveless* & Firstenberg's *One More Chance* at Locarno

fees; entrant pays all postage; entry deadline is May 31. — *W.L.*

PHILADELPHIA

PHILAFILM: PHILADELPHIA INTERNATIONAL FILM FESTIVAL AND EXPOSITION, July 22-26, occurs in three primary public theatres: the Library of Philadelphia, the Afro-American Museum and the Bell Telephone of Pennsylvania Auditorium, with two possible alternative locations. Founded in '75 at a symposium of independent and network producers, the Festival was intended from the first to create an advocate—an authoritative international organ—for minority producers.

This symposium recognized the difficulties of gaining funding for minority producers in the US and on the East Coast in particular. They sought to raise the visibility of Third World producers and to provide a forum for exhibition of work, critique, distribution systems, financing, exhibition, training and public exposure to such films. Video has always been included in the Festival, because

the organizers were sensitive to the fact that many producers work in video as an economizing measure. The cost of working in video and then transferring to 16mm after getting or seeking financing through foreign distribution is far more realistic for many independents.

The 1982 Festival takes place as part of a citywide celebration of the 400th birthday of Philadelphia, whose theme is *The 4th Century: Child of the '80s, or a New Birth*. Sponsors include Bell Telephone, the Philadelphia Urban Coalition, Sun Oil and other long-term supporters, with advertising contributed by Kodak and Capital Cities Communications.

There are two classes of entries—"competitive" viewings and "non-competitive" viewings or "market" showings. These last consist of screenings of older (completed before '80) and more specialized productions and group productions. Last year, market films numbered 5 tapes and 10 Super-8 films as well as feature films by non-independents. "Competitive" viewings numbered approx-

FEBRUARY MEETING AIVF BOARD OF DIRECTORS

• **INDEPENDENT PRODUCER/UNION COMMITTEE:** Independent Producer/Union Committee formed following December 15, 1981 panel discussion on shooting union. First meeting held on February 8, 1982. Focus on NABET 15 contract, with Tom Turley, NABET 15's Business Manager, attending. Next meeting set for February 22, with representative of SAG to analyze SAG contract.

• **WNET-INDEPENDENT FOCUS:** AIVF unable to set meeting with *Focus* panelists to discuss their role in program selection process. Marc Weiss suggested meeting with WNET to assess handling of series to date.

• **AIVF MEMBERSHIP DIRECTORY:** Board approved publication of AIVF membership directory organized by state and cross-referenced by skills and credits. Directory would be advertiser-supported. Board member Manny Kirch-

heimer expressed concern that such a directory could skew membership toward non-producing freelancers, and be used by the industry as source of non-union technical people. However, solicitation mailings would be aimed primarily at members of producer organizations, as well as current AIVF members.

• **NEW YORK STATE COUNCIL ON THE ARTS:** Board approved grant proposal categories submitted by staff including Core Services, Media Access, *The Independent*, Festival Bureau, Seminars and Screenings, student outreach program, internship program and publications program.

• **CORPORATION FOR PUBLIC BROADCASTING:** Report on efforts to preserve direct funding of independent work by CPB. Numerous AIVF members have written to CPB in support of direct independent funding. AIVF has sought unsuccessfully to meet with CPB President Edward Pfister. Association scheduled to address CPB Board on March 4, 1982.

imately 27, including 5 Super-8 films. Tapes tended to be documentaries for the broadcast market and factual entries with a serious tone—issue-oriented and historical. At least 11 of the 37 “competitive” viewings were from California. Past winners have come from Senegal and Brazil, with an increasing number of entries from Europe. The Festival sponsors are hoping to create a traveling exhibition program. They envisage focused compilations of excerpts, presenting thematic material that is social, community-oriented and/or political in nature.

Fees are stiff, ranging from \$25-100. Entries can be on 8, Super-8, 16 or 35mm film or ¾" video, and should be in by May 31. If works are rented or sold by IAMPTP, the producers must pay a 10% sales commission to the organizers. Over 5,000 people attend the 16 screenings, where \$1,000 is awarded to each of 6 winners. Contact: Lawrence Smallwood, International Association of Motion Picture and TV Producers, 1315 Walnut St., Suite 320, Philadelphia PA 19107, (215) 732-9222. —S.E.

TORONTO

1982 TORONTO SUPER-8 FILM FESTIVAL, June 3-6. This seventh annual celebration of the S-8 medium grew out of the local art school to become a well-respected showcase for new work. Back at the Ontario College of Art in downtown Toronto this year, it follows the same format as previous years, featuring open and juried screenings, an equipment trade show and an expanded workshop program. Festival Director Sheila Hill told *FIVF* that Mark Mikolis and Julio Neri (Director of the International S-8 Festival in Caracas) will premiere portions of their S-8 Venezuelan TV series, which documents their trip down the Amazon from Buenos Aires to Venezuela. She also confirmed the participation of S-8 Bolivian documentarist Alfonso Dagron, who has just completed a film for the UN on Guatemala, Huey Coleman, director of the Maine Student Film Festival, and Gunther Hoos, co-author of *The Super-8 Handbook*. Previous fests have been well attended by the local community with a respectable amount of international participation—it's one of a handful that treats S-8 with some degree of legitimacy and professionalism.

Prizes of \$500 are awarded in four categories: fiction/narrative, fact/documentary, animation and art/experimental. In addition, the three-person jury will select films for equipment and film stock awards, and these films will comprise the jury nomination reel for the 3rd annual James Blue Award (\$300), in memory of the noted S-8 advocate and pioneer. Audiences over the four days will be balloted, and a final winner will be announced. Entries may be in 16mm or ¾" video as well as S-8, as long as

the material originated in S-8. (Hill doesn't want to know about format mixtures.) Entry fees are \$10/first film and \$3/each subsequent film—all films will be returned within three weeks of the festival by registered or insured mail. Non-prizewinners may book time in the open screening schedule during the festival for a nominal fee, if they haven't been included by the jury in the general program. Deadline: May 20. Send for entry form to: The 1982 Toronto Super-8 Film Festival, Box 7109, Postal Station A, Toronto, Ontario Canada M5W 1X8, or phone: (416) 367-0590. —J.G.

NEWS & NOTES

The American Film Festival Video Competition has noted that it drew 250 entries, representing a 30% increase over last year. They also received a record 131 feature-length documentaries (50-110 min.). There were 1,090 entries in all. Entries will be pre-screened by 75 committees across the country, who will nominate the outstanding works to be shown during the finals of the Festival competition. This year's finals will be held June 14-19 at New York City's Fashion Institute of Technology.

The 28th Westdeutschen Kurzfilmtage (Oberhausen Short Film Festival) has announced the members of this year's jury. They are: Peter Christian Hall, chief editor of the magazine *medium* from Frankfurt; Marion Michelle, France; film documentarian Nancy Hollander, US; director Krzysztof Kieslowski, Poland; director Mrinal Sen, India; director Gabor Body, Hungary; filmmaker Nico Crama, Holland; scriptwriter and filmmaker Edgaro Pallero, Argentina; Ernst Schreckenber, director of the communal cinema in Dortmund, West Germany; and jurors from the USSR and the CSSR. They have also announced that the American participants will be *Fishheads* by Art and Artie Barnes, *Night on the Town* by Rick Goldstein, *Warriors' Women* by Dorothy Tod, *Daily Chores* by Steve James, *End of Innocence* by Stephen Seft, *He Likes to Chop Down Trees* by J. Leighton Pierce, *Extended Play* by David Cresci and *Pathetique* by Michael Chomet.

This year's judges for the *Atlanta Independent Film and Video Festival*, which takes place on April 14-18, will be:

- **FILM:** Karen Cooper, Director of the Film Forum in New York City, the national showcase for independent film; and Mark Rappaport, producer, writer, and director of independent features including *The Scenic Route* and *Impostors*.

- **VIDEO:** John Sanborn, a video artist who has, with his partner Kit Fitzgerald, won international acclaim for tapes, perfor-

mances and video installations; and Elke Town, curator and distributor of artists' videotapes at Art Metropole, an alternative artists' space and video distributor in Toronto, Ontario. (Town's appearance as a judge is being sponsored in part by the government of Canada.)

The opening night feature will be *Soldier Girls* by Joan Churchill and Nicholas Broomfield. *Soldier Girls* also won the International Critics' Award at the Mannheim Film Festival.

FOREIGN FESTIVALS

- **THE 1ST VIDEO INTERNATIONAL ROTTERDAM**, September 3-5, will be co-sponsored by Kijkhuis (or Video Center) in The Hague and the Rotterdam Art Foundation, which has been a leader in the development of video art since 1970. They are interested in grassroots uses of video as well as “epic/lyrical” video and image processing. Original plans included hospitality for the makers, provisions for screening tapes not officially in the Festival, translations and on-the-scene dubbing. While lower funding levels will not permit all of this, the Festival's organizers still seem to emphasize the sharing of ideas as its *raison d'être*. While there was some talk of cablecasting, post-festival distribution and traveling shows, it is unclear how much of this will be possible. Tapes should be in English or German, on ¾" U-matic (PAL/SECAM or NTSC) and produced since 1980. Rental fees will vary from \$40-\$80 and the Festival will pay all postage, returning a \$10 reimbursement with your tape. Selections begin in mid-April and will continue through the end of June. Mark your entry clearly with the words “World Wide Video Festival” and declare its value at \$20 to comply with customs arrangements. Contact: Tom van Vliet, Kijkhuis, Noordeinde 140, 2514 GP Den Haag, Nederland.

- **FESTIVAL DE LA ROCHELLE**, June-July, is a multi-arts festival featuring contemporary work in the fields of music, dance, theater, cinema and the visual arts. The cinema section, directed by Jean-Loup Passet, generally includes retrospectives featuring the work of several directors, and a section called *Le Monte Tel Qu'il Est* (*The World As It Is*) showcasing new works from around the world. Recent retrospectives or *Homages* have included: Richard Lester, Richard Brooks, Andrzej Wajda, Joris Ivens, Kurt Raab and Satyajit Ray. The other section has featured a number of American independents since the Festival's inception in 1973. Among them are: Karen Arthur, Barbara Kopple, Henry Jaglom and Robert Young. This is a small festival with no competition, but it seems to be serious and committed to the exchange of ideas and the promotion of film art. There is also a separate section called *Cinemarge*, directed by Jacky Yonnet, which concentrates exclusively on avant-garde, experimental and political independent films. Yonnet perused the *FIVF* films file for potential 1982 participants when he was in New York about six months ago, but entries are being received until May for both sections. All entries should be in 16 and 35mm, French subtitles preferred. No entry fee. Entrant pays postage. Contact: Jean-Loup Passet or Jacky Yonnet, Festival de la Rochelle, 11 rue Chef-de-Ville, 17000 La Rochelle, France.

Toronto Super Eight Festival

June 3-6, 1982 Entry Deadline May 20

Competitive/open screenings,
trade show, workshop/seminars
with international filmmakers.

Information: Box 7109, Postal Station A, Toronto,
Ontario Canada M5W 1X8 (416) 367-0590



• **INTERNATIONAL FESTIVAL OF ECONOMICS AND TRAINING FILMS**, November, is co-sponsored by the Free University of Brussels, Cercle Solvay and the Union of Commercial Engineers. The purpose of the Festival is to showcase film and video as a teaching tool. There is a competition which accepts Super-8 and 16mm; entrant pays all postage, but there is no entry fee. Entries due in May. Contact: Didier Cloos, President, Cercle Solvay, Avenue Franklin Roosevelt 48, B-1050 Brussels, Belgium.

DOMESTIC FESTIVALS

• **AMERICAN PSYCHOLOGICAL FOUNDATION (APF) NATIONAL MEDIA AWARDS**, August, will be presented to selected 16mm films and tapes which contain references to psychology or psychologists or which depict findings and applications of psychological science. No "textbook-like" entries will be accepted. Tapes and films should be longer than 60 minutes and by US residents. No fees are required. Since 1956 this organization has been presenting media awards at the APF convention, which yearly attracts some 15,000 participants, with an average of 345 film and video submissions and 6 winners. Over \$1000 is awarded in each category. Entries due by May 14. Contact: APF, 1200 17th St., NW, Washington DC 20036, (202) 833-7881.

• **CINE DE LAS AMERICAS: 1st LATIN AMERICAN FESTIVAL OF ANIMATION**, May 1-9, is a presentation of Cine Acción, the Hispanic filmmakers' organization of northern California, together with the Film Arts Foundation and ASIFA-San Francisco. The Festival will promote excellence in Hispanic-American production of artistic, avant-garde, experimental, social and commercial animation. Entries are being invited from animators in the US, Mexico, Latin America, the Caribbean and Spain, as well as animation dealing with the Latin American experience, regardless of origin. Super-8, 16, 35mm and videocassettes will be accepted. Although the deadline is April 1 to accommodate the printing of a catalogue, you may still make the Festival if you call immediately. A traveling show is also being planned. Contact: Luis Perez, Cine Acción, 480 Potrero, San Francisco CA 94110, (415) 552-9838.

• **NAMAC CHICAGO CONFERENCE/ MARKET**, Apr. 28-May 2. The National Alliance of Media Arts Centers will be conducting a film/tape market in conjunction with its Chicago conference. All works submitted will be included in the conference catalogue and screened on request for the media art center programmers in attendance. Makers are limited to no more than three films/tapes, and/or no more than two hours (total) of material. 16mm and ¾" will be accepted. Due by April 10. Contact: Robert Haller, NAMAC Market, 80 Wooster St., New York NY 10012, (212) 226-0010.

• **NEVADA CITY FILM FESTIVAL**, May, invites entries in all genres by amateurs working in 8, Super-8 and 16mm. Festival sponsored by the Sierra Film Society, offers cash prizes. Entries due May 10. Entry fee: \$5. Contact: Nevada City Film Festival, PO Box 1387, Nevada City, CA 95959.

• **7th ANNUAL NEW ENGLAND FILM FESTIVAL** will take place at the Boston Film/Video Foundation on June 4-5 and at the Pleasant Street Theater in Northampton, Massachusetts on June 9-14. The purpose of the Festival is to provide a forum for filmmakers to gain exposure and exchange ideas. The organizers will attempt to increase its audience this year by encouraging production, distribution and programming professionals to attend and meet winning filmmakers. Students and independents working in Super-8 and 16mm compete for cash prizes in four categories: narrative, documentary, animation and experimental. Work must have been completed within the last three years. Deadline for entries is May 10. Contact: NEFF, Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst MA 01003, (413) 545-2360.

• **PHOTOGRAPHIC SOCIETY OF AMERICA-MPD-AMERICAN INTERNATIONAL FILM FESTIVAL**, October, is accepting work in 8, Super-8 and 16mm for a competitive viewing at the three-day PSA convention. Awards of \$1000 will be given to "young filmmakers", and the PSA may wish to copy winning films for non-profit showings to amateur groups. Fees range from \$5 to \$7. Past judges have included George Pearson, Roland Cecchetti and Edvard Kentera. Speakers at the multi-media convention have included such film professionals as Laura White and Helen Welsh. Entries are due in May. Contact: James Meeker, 1329 Hilltop Drive, Milan IL 61264, (309) 787-1291.

• **PLANNED PARENTHOOD FEDERATION of America Film Festival** is held at their national Annual Meeting in November. They seek films dealing with "reproductive health, sexual behavior and attitudes, family life and sexuality education, population education and related topics." Competition is for inclusion in the Festival only; no prizes are awarded. However, more than 1000 educators and health professionals from all over the US attend the Annual Meeting, so many sales and rentals of screened films are arranged here. Entries must have been made since 1980; no entry fee. Prescreening is ongoing from now until mid-September. For more info contact: Nancy Casas, Education Divi-

sion, PPFA, 810 Seventh Ave., New York NY 10019, (212) 541-7800 ext. 388.

• **SECOND NATIONAL LATINO FILM AND VIDEO FESTIVAL**, May 7-9, invites entries in all genres from Latinos/as living and working in the US and Puerto Rico. The event takes place at El Museo del Barrio in New York City and last year featured a retrospective of the works of Jose Garcia of La Cinemática de Puerto Rico. Awards will be given in the form of acquisition of material or donation of equipment, depending upon the availability of funds. Works may be in Spanish or English, with preference given to subtitled works. Entries in 16mm, Super-8 and ¾" are due by March 31. Readers of *The Independent* will be granted an extension but you should call immediately. Contact: John Narvaez, El Museo del Barrio, 1230 Fifth Ave., New York NY 10029, (212) 831-7272.

• **12th MARIN COUNTY NATIONAL FILM COMPETITION**, July, is held in San Rafael, California, during the 5-day Marin County Fair. All US independent filmmakers working in 16mm are welcome to enter works under 30 minutes. Awards totaling \$3000 are given for best works in categories of Independent, Animated and Student. Critics serve as judges this year, including Sheila Benson of the *Los Angeles Times* and Peter Stack of the *San Francisco Chronicle*. Because the Competition takes place at the County Fair, the organizers may choose to eliminate films considered offensive or unsuitable for children. Says one of the organizers, "The Fair does not wish, however, to discourage experimental or avant-garde works of artistic merit." Entries should be in by May 31, and should include a \$10 fee. Contact: Marin County Fairgrounds, San Rafael CA 94903, (415) 499-6400.

• **WAVE (Wes Francis Audio-Visual Excellence) NATIONAL CONTEST FOR AUDIO-VISUAL RESOURCES (sic)**, Summer, is a competitive showing of 16mm films and ¾" tapes about recreation, parks, conservation and leisure. Each year the awards are presented at the three-day annual Congress, held in varying sites throughout the US. Named after Mrs. George T. (Wes) Francis, a National Recreation and Park Association Trustee from Philadelphia, the Contest attracts over 7,000 viewers. Entries should be no more than 25 minutes long, whether on film or video. Submitters must be able to release their work to the University of Missouri, Columbia Media Center, for rental on a non-profit basis to park and recreation professionals. Entries are due by May 31. Contact: Martha Winsor, 1601 North Kent St., Ste. 1100, Arlington VA 22209, (703) 820-4940.

• **WORKS BY WOMEN**, Fall, is sponsored by Barnard College of Columbia University in New York City. The purpose of the festival is to show what women are doing on film and tape, and works in any genre are invited as long as they are on 16mm, ¾" U-matic, VHS, or ½" open reel. Their audience of students and other academics, distributors and press people has grown steadily over the five years of the festival's existence. There are no prizes but they do pay rental fees to selected films/tapes. No entry fee. Festival pays return postage. Enter by May 1. Contact: Gareth Hughes, Wollman Library, Barnard College, Columbia University, 606 West 120 St., New York NY 10027.

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NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to The Independent c/o FIVE, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 15th of second preceding month (e.g. March 15 for May). Edited by Odessa Flores.

BUY • RENT • SELL

• **FOR RENT:** 6-plate 16/35mm Steenbeck. For more info contact: Ernest Hood, (212) 533-7157.

• **FOR SALE:** Paillard Bolex H-16 (16mm) movie camera, Elgeet 13mm f1.5 wide-angle lens, Cine Kodak f4.5 150mm telephoto lens, Yvar f2.8 75mm telephoto lens, Switar f1.4 25mm lens (normal), Bolex pistol grip, Som-Berthiot paris pan cinor lens, filter adaptor for same, cable release, Bolex cine fader plus case, Riso binoculars. For prices & more info contact: Ms. Wolf, (212) 573-3118 or 3226.

• **FOR RENT:** BVU 100, Sony 1640 w/ experienced cameraperson, \$175/day. For info call (212) 982-2627.

• **FOR SALE:** Arri 16BL, custom converted for hand-held use. Equally suited for tripod. Recent factory overhaul & new lacquer, mint condition. Package includes 12 x 120 Ang, 2 mags, Xtal unit, power belt, 24 t 25 FPS gears, camera case. Price \$7500. For info contact: Blackwood Productions, (212) 247-4710.

• **FOR RENT:** 16SR camera w/Angenieux 10-150 zoom & complete accessories; tripods; light kits. Substantial discount below commercial rates. For info contact: Coleen Higgins or Ghasem Ebrahimi, (212) 787-5715.

• **FOR SALE:** Sony 8400 portable deck w/ color boards, AC adaptor, cables, mint condition, \$600; Sony 3400 camera, good condition, \$200. Both, \$700. Also Sony SEG II w/genlock, matte & auto-phase adjust capability, synch generator w/2CMAs for portable cameras, cables, \$500. All above \$1100. For info call, (212) 925-6059.

• **OFFICE SPACE** available for rent in building with other film/videomakers (Adair Films, Cinelight). Parking great, sunny, quiet, share kitchen and shower; 225 square feet. \$150/month. Location: 2051 Third St., San Francisco. For more info contact: Gayle or Peter, (415) 621-6500.

• **FOR SALE:** IKEGAMI ITC 350 camera w/AC adaptor, 2 on-board batteries & charger, 25 ft. VTR cable, Saticon tubes, Fujinon 11-110 power zoom lens. Sony VO 4800 deck w/porta-brace carrying pack, 2 batteries, AC supply. JVC TM 41 AU 5" color monitor w/battery & charger. Beyer DT 48 stereo headphones. Entire package: \$10,000. For info contact: Ralph Rugoff, 134 Benefit St., Providence RI 02909, (401) 274-2493.

• **WANTED:** Sony or Uher 5" reel portable recorder. For info contact: Dan Klugherz, (212) 595-0058.

• **\$350 VIDEO CREDIT** with EUE/Screen Gems available at 15% reduction. Credit good for all video goods & services offered by EUE. For info contact: Steven Jones, (212) 928-2407.

• **FOR SALE:** Mitchell 1200' magazine, \$400; Anvil case for 2 1200' Mitchell mags, \$125; Frezzi F-30 EXF 30vdc fast-charger power belt & Frezzi BC-30 fast-charger, \$600; Frezzi double-shoulder body brace for 16mm cameras, \$100; Sony professional mixer Mx-670 w/6 microphone inputs, 2 channel output, \$300. For more info contact: (716) 885-9777.

• **FOR SALE: COMPLETE 16MM** editing bench, nearly new, w/M-50 viewer, rewinds, amplifier, 5-gang synchronizer w/mag reader; Rivas razor-edge frameline splicer. Entire outfit: \$1000 or best offer. Contact: Carol Ritter, (212) 499-4661.

CONFERENCES • SEMINARS

• **UCLA EXTENSION** Spring calendar offers courses in video/cable TV industry. Apr. 27-May 18, *Labor Relations Perspective of the Motion Picture & TV Industry*, \$150; May 7-8, *Producing Educational Media for the '80s*, \$75; June 12, a day-long program, *The Video Revolution: Opportunities & Prospects for Pay TV, Videocassettes, Videodisc*, \$125. For details contact: UCLA Extension, (213) 825-7031.

• **AFI** Spring workshops: April 17, *Film Graphics: Titles, Special Effects & Commercial Animation*, \$50 (members), \$65 (non-members); Apr. 24, *Financing the Independent Film*, \$90 (members), \$105 (non-members). For info contact: AFI, John F. Kennedy Center for the Performing Arts, Washington DC 20566.

• **TEATOWN VIDEO** offering a hands-on course, *Introductory Video Editing*, w/JVC ¾" system. Fee: \$750 (includes tapestock, syllabus & personalized attention). For info contact: Tricia Burke, (212) 245-2821.

• **INTERNATIONAL VIDEO MARKETS** conference scheduled for June 2-3 in New York City. Focus on distribution worldwide to cable, pay TV, videodisc markets. Sponsored by Knowledge Industry Publications, known for Video Expo every fall in NYC. For info contact: Peter Caranicas, (914) 328-9157.

EDITING

• **VIDEO/FILM** Postproduction services available for ¾" Betamax or 16mm & Super-8. Also 24-hr. access to 16mm film editing suites. For details contact: Young Filmmakers, (212) 673-9361.

• **FOR RENT:** 8-plate KEM Universal by the month \$600, 3 16mm picture heads, 2 16mm sound heads. For more info contact: Pat Russell, (212) 581-6470, leave message.

• **VIDEO** editing facility for ¾" Panasonic NV9600. Also complete film editing room w/ 16mm 6-plate Steenbeck & sound transfers available. For more info contact: Nugent, (212) 486-9020.

• **EDITING SERVICE AVAILABLE**, quick & efficient synching of 16mm dailies & track. Equipment provided. For info contact: Terry, (212) 658-5270.

• **FOR RENT:** Complete 16mm editing room w/Moviola flatbed on Upper West Side. Available 9 am-6 pm Mon-Fri only. For info contact: Susan, (212) 724-0847, leave message.

• **EDITING & POSTPRODUCTION** facilities available, fully-equipped rooms. Two 6-plate Steenbecks, 1-16/35 KEM, sound transfers from ½" to 16mm & 35mm mags, narration recordings, extensive sound effects library, interlock screening room. Contact: Cinetudes, 295 West 4 St., NY NY 10014, (212) 966-4600.

• **FOR RENT:** Fully equipped 16mm editing room w/6-plate Moviola table; also office space. Both in midtown Film Center building. Editing room alone \$600/month; office alone \$500/month. Both \$1000/month. For info contact: Steve or Joe, (212) 855-4042 or 875-9722.

FILMS & TAPES WANTED

• **MAIL ART/FILM WORK** seeks any projectable Super-8 or 16mm films (frame, outtake, clip, fragment or complete work). Individual piece will be spliced in order received. Scheduled to premiere Sept. '82 as closing program of series of Dada & Surrealist films. No films returned, but catalogue will be sent to participants. Deadline June 1. Mail film to: Pasadena Filmforum, PO Box 5631, Pasadena CA 91107.

• **WINNERS**, produced by WTBS of Atlanta, seeking 5 or 10 min. broadcast quality tapes for 30 min. weekly program. Send format, length & synopsis to: Winners, WTBS, 1050 Techwood Drive NW, Atlanta GA 30318.

• **THIRD EYE FILMS** seeks children's entertainment shorts & energy/conservation documentaries for distribution to non-broadcast & TV markets. Contact: Jamil Simon, Third Eye Films, 12 Arrow St., Cambridge MA 02138, (617) 491-4300.

• **SPECIALIST IN LATE-NIGHT/VERY EARLY MORNING TV** seeking independent films & videotapes for network & cable programming. Send descriptions of films/tapes to: Laird Brooks Schmidt, Television Ideas, 2710 West 110 St., Blomington MN 55431, (612) 884-7262.

• **FOOTAGE WANTED:** Independent producer seeks 16mm color footage of flea markets considered for use in documentary. Contact: Richard Chisolm, 2802 Maryland Ave., Baltimore MD 21218, (301) 467-2997.

• **BARNARD COLLEGE LIBRARY** looking for interesting films/tapes for annual fall film/video festival, *Works By Women*. Women interested in having work screened contact: Gareth Hughes, (212) 280-2418.

• **AVANT-GARDE THEATRE ON FILM** seeking Super-8, 16/35mm & sometimes videotapes for future programs. Contact: Milos Stehlik, Facets Multimedia Inc., 1517 West Fullerton Ave., Chicago IL 60614, (312) 281-9075.

• **NEW FILMMAKERS SHOWCASE** at Collective for Living Cinema seeking independent films for screening. Super-8 & 16mm welcome. Screenings: 3rd Wed. of every month. For info contact: Andrea Sacker, (212) 989-5045 or Adam Zucker, (212) 966-0624.

• **RADICAL HUMOR**: Conference needs relevant films & tapes that burst our bureaucracies' bubbles—from intensely personal to explicitly political, we want acerbic wit and biting commentary. April 22-27 at New York University's Loeb Student Center. Write for more info: Cultural Correspondence, 505 West End Avenue #15-C, New York NY 10024; or call Jim, (212) 787-1784.

FUNDS • RESOURCES

• **CPB Office of Training & Development Services** awarded 41 Minorities' & Women's Training Grants to 25 public radio stations & 16 public TV stations. The grants are designed to upgrade & improve skills of minorities & women through on-the-job training for 1 year. Application deadlines: Apr. 15 & Oct. 15. For info contact: Tom Otwell, CPB, 1111 16 St., NW, Washington DC 20036, (202) 293-6160.

• **CORPORATION FOR PUBLIC BROADCASTING** announced the termination of their Minority & Women's Telecommunications Feasibility Grant Program. Financial cutbacks and budget constraints are cited as reasons.

• **NEED A LOAN?** Art Loan Fund may be able to help your organization with cash flow problems. Short-term loans (less than 12 months) of no more than \$10,000 available to any non-profit organizations in Alameda, Contra Costa, San Francisco, Marin & San Mateo counties. Terms either no or low interest. For info contact: Steve Liberman, (415) 981-6596.

• **NEA grant application deadline**: for Dance Video, May 1; Arts Centers, May 3; Video Exhibition, June 1; Video Production, Sept. 15. For more info contact: NEA Media Arts, (202) 634-6300.

• **CCH GRANT** deadlines for funding program for media projects to increase public understanding & appreciation of the humanities has been established by California Council for the Humanities & the California Public Broadcasting Commission. Deadlines: Sept. 30. Applicants should discuss project ideas w/CCH staff first. Proposals for Humanities & Community Programs by Apr. 30 & July 31. For info contact: CCH, 312 Sutter St., San Francisco CA 94108; or CPBC, (916) 322-3727.

• **FEATURE FILM ATTORNEY** willing to
APRIL 1982

provide legal representation for participation in low-budget feature film w/commercial potential. Also available: editing facilities, distribution & limited capital. For info contact: Carl Person, New York Institute, 132 Nassau St., NY NY 10038, (212) 349-4617.

• **PROFESSIONAL CONFERENCES** can be good marketing opportunities for special interest films and tapes. Harve C. Horowitz & Associates, Exhibits and Marketing Consultants, 10369 Currycomb Court, Columbia MD 21044, (301) 997-0763, represents the conferences listed below. Can arrange literature displays for single or cooperative exhibitors, display booths, conference catalog advertising, screening facilities. Call or write for more info. *Upcoming conferences include*: International Society of Political Psychology, 6/12. Society for the Study of Social Problems, 8/26. Society for the Study of Alternative Lifestyles, 8/26. American Association for Marriage & Family Therapy, 10/21. National Council on Family Relations, 10/5. Society for the Scientific Study of Religion, 10/14. American Society of Criminology, 10/28. Society for the Scientific Study of Sex, 10/21. Minnesota Council on Family Relations, 11/15.

• **THE NATIONAL ENDOWMENT** for the Humanities' (NEH) Media Program announces a special extra deadline on April 23, 1982 for *production* proposals only. In addition, the previously announced deadlines of June 1, 1982 and December 6, 1982 for *all* types of requests (planning, scripting, production) remain in effect. For more information: (202) 724-0318.

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IN & OUT OF PRODUCTION

• **THE BEAT GENERATION—NOW & THEN**, a film directed/produced by Janet Forman with Director of Photography Thomas Houghton, awarded \$40,000 from NYSICA. The grant goes through Renaissance Motion Pictures, a non-profit organization.

• **SOLDIERS OF FORTUNE**, a film directed/produced by Stephen Dreher & Kevin Cloutier, now in postproduction. The documentary presents portraits of American mercenaries attending Soldier of Fortune convention in Arizona. A segment has been completed for *Mixer*, Italian TV (RAI) news magazine program. For info contact: Basic Issue Films, 71 East 3 St., NY NY 10003, (212) 228-9270 or 673-4543.

• **AWARD-WINNING PRODUCERS** Barbara Kopple, John Reilly, Hart Perry & Julie Gustafson announced production of video documentary, *The American Writer in Crisis*. The film explores the economic, political & aesthetic concerns of American writers. Film scheduled for completion May '82 & is a project of the Nation Institute. For distribution & more info contact: Laurie Lipper or Jon Glascoe, (212) 242-8400.

• **PRODUCER/DIRECTOR** Joel Foreman, professor at George Mason Univ., to produce documentary on Virginia novelist William Styron. The 30-min. documentary, scheduled for completion Fall '82, concentrates on Styron's last novels, *The Confessions of Nat Turner* & *Sophie's Choice*. Foreman is the producer of 2 NBC educational series & 2 documentaries, *Women's Work* & *Refugee*. For info contact: Joan Ziemba, (703) 323-2134.

• **KPTS**, Kansas' PBS affiliate, is now producing independently of PBS. In progress: *From the Beginning*, doc on American Ballet Theatre star Rebecca Wright directing a piece for Wichita Metro Ballet.

OPPORTUNITIES • GIGS

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• **PRODUCER/DIRECTOR** seeks individual to help produce & raise financing for quality low-budget feature slated to lens this summer in NYC. Contact: Frank Nugent, PO Box 412, Radio City Station, NY NY 10019, (212) 884-2966.

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• **IMAGE FILM/VIDEO CENTER** has Workshop Coordinator position open. Responsibilities: Setting up workshops & production equipment. Requirements: 1 year commitment. For info contact: IMAGE, 972 Peachtree St., Atlanta GA 30309, (404) 874-4756.

• **MARYMOUNT MANHATTAN COLLEGE** library seeks applicants w/thorough knowledge of video equipment, maintenance, production to run Media Center. Duties: carry out daily operations, conduct AV workshops, produce instructional materials, assist students & faculty & equipment circulation. Requires: ability to work w/non-technical people & experience w/AV software reference/rental & microcomputers. Send resume to: Lynn Mullins, Marymount Manhattan College, 221 East 71 St., NY NY 10021.

• **CAMERAMAN** w/equipment available. Ikegami HL-77, Sony deck, 2 full rigs, editing. For more info contact: Paul Allman, (212) 477-6530.

• **NEH PROPOSAL WRITER** experienced in all phases of proposal preparation for documentary films. Research, editing, writing & advisor correspondence. References. For more info contact: Regina Sackmary, (212) 474-6729.

• **DEVELOPMENT DIRECTOR** needed to develop & execute long-term fundraising plan for individual corporate & gov't giving. Requirements: major in Arts Administration or related field, MBA or MFA or 1 year experience in Arts Management. Knowledge of non-profit budgeting & skills in interpersonal relations, analytical & organizational ability preferred. Salary:

\$15,000-18,000 plus benefits. Send resume, references & personal statement to: Faith Raiguel, PCPA Theaterfest, PO Box 1700, Santa Maria CA 93456, (805) 922-6966, Ext. 325.

• **INDEPENDENT PRODUCER** seeks sponsors for exciting film/video project in visual arts area. Contact: Ms. Oken, (516) 938-9567.

• **COMMUNITY ART CENTER DIRECTOR** sought to expand program & membership. Unlimited opportunities & challenge for development & use of creative talents. Administrative skills desired. Mail resume to: Wassenberg Art Center Association, 643 South Washington St., Van Wert OH 45891, Att: Search & Review Committee.

• **WANTED:** Experienced arts grant writer to assist in proposal writing. For info contact: Ms. Oken, (516) 938-9567.

• **BLACK VETERANS FOR SOCIAL JUSTICE** need volunteer filmmakers to edit & do some sound work on 2 anti-draft 16mm films. For more info contact: Ron Punnett, BVSI, 1119 Fulton St., Brooklyn NY 11238, (212) 789-4680.

PUBLICATIONS

• **FILM FUND FUNDRAISING KIT** now available. Designed for film/video & slide show producers, kit includes foundation, corporate, gov't & individual donor fundraising information. For beginners it includes extensive & comprehensive bibliography. Send \$3 check to: Janice Sakamoto, The Film Fund, 80 East 11 St., NY NY 10003.

• **CPB'S Independent Video & Filmmakers Directory** now available. Request your copy from: CPB, Broadcast, 1111 16 St., NW, Washington DC 20036.

• **VOLUNTEER LAWYERS** for the Arts announces 3rd edition of *Fear of Filing: A Beginner's Handbook on Record Keeping & Federal Taxes*, for performers, visual artists & writers. The handbook provides instructions on income, deductions & tax credit for artists, including those self-employed. Fee: \$8, plus \$1 for postage & handling (first copy; 50¢ postage each additional copy). Send check to: VLA, 1560 Broadway, Suite 711, NY NY 10036, (212) 575-1150.

SCREENINGS

• **MUSEUM OF ART** presents films of Oskar Fischinger, Apr. 15. Discussion led by scholars William Moritz & Elfriede Fischinger, the filmmaker's widow. Program includes Fischinger's abstract works from 1920s & '30s, & his classic *Composition in Blue*. Admission: \$2.50 at 8 pm. For info contact: MOA, 4400 Forbes Ave., Pittsburgh PA 15213.

• **CORNELL CINEMA** scheduled to screen *Blow Up*, Apr. 14; *Zabriskie Point*, Apr. 21; *The Passenger*, Apr. 28; *The Mystery of Oberwald*, May 5 as part of retrospective of films by Italian director Michelangelo Antonioni. Admission: \$2. For details contact: Cornell Cinema, (607) 256-3522.

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• **COMMUNICATIONS UPDATE**, a weekly cable program, shown on Public Access Channel D: Wed. at 7:30 pm & Fri. at 3 pm. Spring series from March-May includes documentary & dramatic programs on media topics of current interest. Schedule: Apr. 7-9, *Dancing on Dead Rock*, produced by Sharon Grace; Apr. 14-16, *New Thoughts on Thinking* by Matthew Geller; Apr. 21-23, *Crime Tales* by Robert Burden, Dictelio Cepeda, Frank Resto, music by E. J.

Rodriguez; Apr. 28-30, *Swan Song* by Mary Heilmann, & *Lighter Than Air* by Mark Magill. For info contact: Liza Bear, (212) 431-7191.

TRIMS & GLITCHES

• **CAROL BRANDENBURG**, co-director of WNET/Thirteen TV Lab, has been named executive producer of the National Independent Anthology series. *Matters of Life & Death*, scheduled to premiere in Spring, provides independent producers opportunity to explore issues of American society through documentary, drama & animation. For info contact: Liz Emmett, (212) 560-3017.

• **SUSAN EENIGENBURG**, former Executive Director of Independent Cinema Artists & Producers (ICAP), named Project Director at Coe Film Showcase. Ms. Eenigenburg's new job includes enlarging Overseas Division & developing specialized marketing campaigns for domestic distribution at Coe. Congratulations from AIVF.

• **INDEPENDENTS** invited to Media Showcase, a cable talk show focusing on the arts. This interview show offers artists opportunity to discuss & present works. Send inquiries to: Media Showcase, 250 Mercer St., Suite 1003B, NY NY 10012.

• **1000 WATT** Lowell DP Light created by Lowell Light Manufacturing, Inc. available now. The DP light is to replace the Lowell Quartz D. 3 7/8 lbs., interchangeable reflectors, wide range of light control. Portable kits, \$975; suggested price

ATTENTION PRODUCTION FACILITIES

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for the light, \$138. Those who owned Quartz D can purchase package for \$950. For brochure contact: Lowell Light Manufacturing Inc., 475 10 Ave., NY NY 10018, (212) 947-0950.

• **SORRY, DAVE:** The byline for the January *In Focus* column on the 123rd SMPTE Technical Conference was inadvertently omitted. David Leitner authored the article. *The Independent* apologizes.

• **APOLOGIES:** In the February *Independent*, the photos on pages 10 & 11 from the Austin Community Movie Company's production *Psychodrama* were incorrectly credited to Peter Markle. The editors apologize for any confusion that may have resulted.

• **THE INDEPENDENT REGRETS** ... Jamie Walker holding the camera on the March cover of *The Independent* was incorrectly identified as Julio Workman. Sorry to both.

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UPCOMING EVENTS



LAURIE ANDERSON, PANELIST IN HYBRIDS

WED
APR 7

HYBRIDS: INTERDISCIPLINARY ARTISTS WORK WITH VIDEO

FIVF at The Kitchen, 484 Broome Street, New York • 7:30

\$2.50/AIVF & Kitchen Members, \$4/Non-members

Panel Discussion & Screening featuring Laurie Anderson (media artist), Lee Breuer (Mabou Mines), Kenneth King (dancer), Roy Trakin (MTV) and Tony Whittfield (critic). Moderated by Arlene Zeichner (curator & critic). Following screening of their tapes, panel will critically discuss how they cross disciplines to video: what they take with them and what they leave behind.

TUE
APR 20

AN EVENING WITH THE SUNDANCE INSTITUTE

FIVF, 625 Broadway, 9th floor (between Bleecker & Houston) New York • 7:30

\$2/Members, \$5/Non-members

Panel Discussion featuring Sterling VanWagenen, Executive Director of Sundance, Pablo Figueroa, Sundance Fellow & others. Moderated by Jane Morrison, AIVF Director of the Board. Robert Redford's Sundance Institute has two distinct phases for 1982, the Script Development Program (Winter) and the Pre-Production Planning & Development Program (Summer), where selected filmmakers work with directors, screenwriters, actors and technicians to develop their creative skills. An opportunity for the independent community to find out how the program worked last summer, and what the Institute's goals are for the future.

TUE
APR 27

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FIVF, 625 BROADWAY, 9th floor, New York • 7:30

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THE INDEPENDENT

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Articles in *The Independent* are contributed by our members and supporters. If you have an idea for, or wish to contribute an article to, *The Independent*, contact the Editor at the above address.

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INDEPENDENT VIDEO & FILM

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COVER PHOTO: Civil rights demonstration from *Strange Victory*, (1948) a film written, directed and edited by Leo Hurwitz

CORRESPONDENCE

END TO FLUFFINESS

Dear *Independent*:

It is with great pleasure and interest that I have read the article *A Call for Democratic Communications*, and the *Willow Declaration* which followed. (*The Independent*, Feb. '82) I find the article and the endorsed declaration a positive recognition of international information realities. However, it does not go far enough to recommend positive action to effectuate the endorsed change. I sincerely hope that challenging step will be taken soon. It will only be through real efforts and not a lot of fluffy talk that present inequities in the world information order (or disorder) will change.

It is a great pleasure and challenge for me to be presently contracted through Lutheran World Relief (360 Park Ave. South, New

York NY), whose farsighted policies and strategies for development in the world's poorest nations has led them to send me to the Republic of Niger's Ministry of Information to help change existing inequities in information production and distribution, which in turn will change the economic order for positive development.

As an American fedup with the single-minded profiteering from our media services as their one and only *raison-d'être*, I've cheered the MacBride Commission report from its inception and praise Lutheran World

Continued on page 18

The Independent welcomes letters to the editor. Send them to *The Independent*, FIVF, 625 Broadway, 9th Floor, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

Goldwater Introduces Cable TV Bill

JOHN GREYSON

Last summer, Republican Senator and Chair of the Senate Subcommittee on Communications Barry Goldwater got very angry when the Commerce Committee attempted to attach several cable provisions to S. 898, the telecommunications bill. At that time he promised his own, and on March 4 he delivered S. 2172, a comprehensive cable TV bill whose far-reaching implications have sent ripples of guarded reactions through the entire industry.

It is doubtful whether it will clear Congress this session since the House of Representatives has introduced no comparable bill, notwithstanding indications by Representative Timothy Wirth that he would consider adding cable provisions to his telecommunications bill. S. 2172 will face hearings before the Senate Communications Subcommittee in April, and Goldwater has promised ample opportunity for public comment on its provisions. (Promises, promises).

The controversial aspects of the bill include a mandatory requirement for systems with twenty or more channels to provide 10% capacity for public, government and educational access and 10% for leased access. In addition, cities or states would be permitted to continue regulatory basic cable rates, and the bill would allow for the municipal ownership of a system. Predictably, the industry has been less than ecstatic about these clauses. According to Tom Wheeler, President of the National Cable Television Association: "Cable operators will be concerned about provisions for municipal ownership of systems and requirements for a mandatory channel leasing plan." Stephen Effros, executive director of the Community Antenna Association, echoed his cautious concern while allowing that the bill is at least a step forward.

Reaction on both sides of the issue has been restrained, primarily because of the complexity of S. 2172. It seems that Goldwater was most concerned with creating a jurisdictional framework for the cable industry. In essence, it gives that authority to the FCC. While it exempts cable from the equal time, reasonable access and Fairness Doctrine provisions of the Communications Act, it encourages the FCC to promote equal employment opportunity by cable operators. In addition, it attempts to protect the privacy of cable subscribers, establishes criminal penalties for piracy of programming, and sets ceilings on the franchise fees that com-

munities may charge cable operators.

A definitely mixed bag — still, we've come to expect worse from the Republicans.

Panel to Monitor Boston's Cable Access Package

In the absence of national guidelines a la Goldwater, city and state authorities continue their regional role as watchdogs over local cable developments. Mayor Kevin White of Boston is one public official gaining a national reputation for his relatively progressive demands on the local system operator, Cablevision. The system, which may become operational next year (and hopes to reach 200,000 homes), must return 5% of its annual gross to Boston's public access cable TV corporation. Estimates place this figure at \$4 million by the fifth year (!) Obviously, Bostonians are looking closely (and critically) at the access corporation's viability, and are currently taking steps to make sure it goes in the right directions.

To this end, a fifty-member panel is being developed to oversee the access corporation board's policy decisions. White has appointed Peggy Charren of Boston-based Action for Children's Television and Richard Taylor, a black real estate developer, to take part in the formation of this watchdog panel. Critics like Jack Bernstein of Cable Access Coalition, however, have stated their dissatisfaction with this panel's role, using the local public TV station WGBH's advisory board as an example: "They're powerless as to the day-to-day operation. They can only look at what the Board of [WGBH's Board of Directors] wants them to look at." Others feel encouraged by the creation of this oversight group, but feel independence from the mayor is the vital first step toward credibility. Obviously, the months ahead won't be easy, since their primary tasks will be to guarantee cable access to all segments of the city, and to provide the widest possible range of programming operations available.

Independents Rally to Preserve Program Fund

The Corporation for Public Broadcasting has bigger things on its mind than the independent producing community. Reagan's Office of Management & Budget (OMB) is using the same chainsaw surgery method on the CPB's ledger

books that it pioneered on social services. The OMB's recommendation of \$85 million for fiscal year 1985 constitutes a 40% reduction from the original amount; in addition, the OMB wants Congress to reduce the 1983 allocation to \$116.5 million. The original amount was \$172 million. Celebrities like Pearl Bailey have testified before the House Telecommunications Subcommittee, stating: "There are hungry brains out there and the government has a responsibility." CPB President Edward Pfister told the Senate in February that the cuts coupled with rising inflation could "signal the beginning of the end of public broadcasting."

When the CPB Board met last January 7 and considered a proposal which would restructure the Program Fund (see last issue) through a rerouting of Fund grants to outside 'entities', it was interpreted by some as a move, albeit an oblique one, to confront this crisis (the public TV "advertising experiment" of this year is a more obvious example).

At the same meeting, WGBH in Boston was awarded \$5 million from the Program Fund to develop and continue its *World* series — and this was touted as independent programming by CPB at that time. Many independents viewed the award as an illustration of the proposal.

The independent community responded promptly — and strongly. *AIVF* mounted a nationwide protest, resulting in a flood of hundreds of letters to the various Board members. In addition, phone calls and some personal visits to particular Board members were accomplished. Overwhelmed by the sheer range and urgency of the campaign, CPB management withdrew the proposal. Program Fund director Lewis Freedman acknowledged with some understatement at the March 4 Board meeting that "Since Option Three [the "other entities" proposal] has been put forward, the responses have not been entirely positive. The independents have seen it as a total rejection of their independence, financial and editorial." He went on to recommend the continuation of the Program Fund as it now exists, stressing nevertheless the need to "explore further possibilities to solve the problems that have arisen and that simply will not go away."

AIVF sent a contingent of independents to that meeting to urge improvement of the Fund, stressing: 1. that programs should be packaged as series after they are chosen, not before; and 2. that half of the national program monies of the Fund should be reserved for indies, as required by the 1978 legislative mandate which established the Fund. Indies Dorothy Tod and Ralph Arlyck spoke from experience, having both recently produced programs with CPB funds. Documentarist Frederick Wiseman affirmed the importance of direct funding of independent work: "Documentary filmmaking is more than just reporting. Personal expression in documentary film is as important as it is in writing or painting."

Speaking for *AIVF*, Executive Director Lawrence Sapadin successfully argued that the WGBH documentary series was *not* independent programming, a fact Lewis Freedman finally conceded after questioning from the Board. Freedman confirmed that CPB would continue funding *Matters of Life & Death*, (see a list of Round II awards

in *Notices* section) a series designed to bring lesser-known independents into the public system. Other proposals not fitting this framework would be accepted within the 'unsolicited proposals' category. The meeting concluded with the Board voting to continue the current Fund structure, but with direct operational control transferred to CPB President Pfister's hands. This unexpected move reflected the concern voiced by several Board members that the Fund had not been sufficiently responsive to the Board's will.

This lobbying effort succeeded because *AIVF* producers like you sat down at a typewriter and licked a few stamps. Without those letters and phone calls, the Program Fund could well have become another fond memory gathering dust (remember CETA?) As producers, we demonstrated conclusively that our independence is one of the key factors that keeps public TV public. The CPB now understands clearly that gutting the Program Fund is the wrong way to confront the OMB's butchery. "Our meeting with the Board was a productive one," Jane Morrison said, following the March 4 meeting. "We look forward to sitting down with representatives of CPB and PBS to figure out how the public television system can not only survive but flourish during this difficult period, benefiting from the fresh perspectives that independents can bring to a system."

Final Rules Adopted For Low Power TV

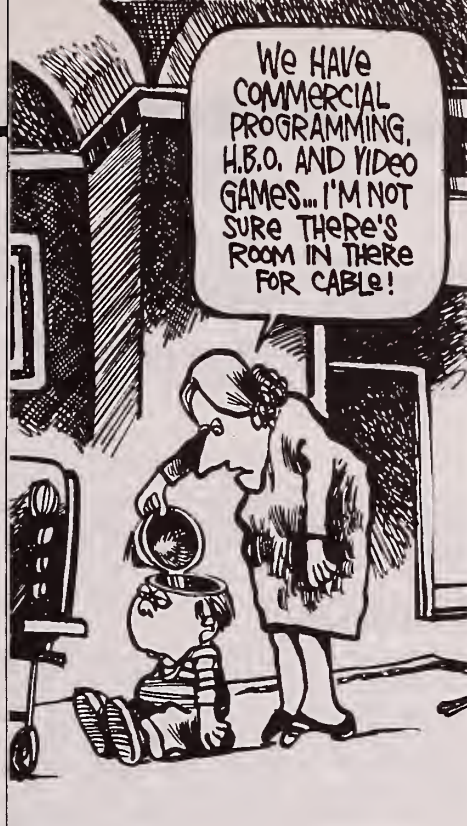
For those interested in filing a Low Power TV application, the FCC freeze on applications instituted last April has only been abated by a few degrees on the telecommunications thermostat. (While the freeze has not been lifted, the FCC is still accepting over 100 applications per month from parties exempt from the freeze — specifically those processing rural or mutually exclusive systems most likely to meet FCC approval.)

However, for the some 6,500 applications now pending the FCC adoption of final rules for LPTV service on March 4 seemed to signal a long-awaited opening of the bureaucratic ice box, with warmer climes in sight.

Larry Harris, FCC Bureau Broadcast chief, says they hope to process 30-50 applications per year and then, with the aid of a micro computer, attempt to eliminate the backlog by late 1985. The Commission has opted for a three-tiered system, giving first priority to applications for rural stations outside the 55-mile radius of all 212 TV markets (15% of the applications on file); second priority to those inside the 55-mile radius (15%); and third to the remaining 70% which propose locating in the larger urban areas.

The final LPTV rules adopted at the March meeting differ only slightly from the proposals approved by the Commission in September, 1980. The highlights include:

- No restrictions on the ownership of LPTV stations—making them fair game for cable systems, newspapers, TV and radio stations and the three networks, among others (even



MIKE KEEFE

in communities they might already service).

- Preference accorded to applicants with no other media interests and/or more than 50% minority ownership (a discretionary clause that might be no more effective than liberal doubletalk).

- A "trafficking" rule, requiring a LPTV recipient to hold the station for a year before selling it, presumably to prevent opportunists from selling immediately to larger entities (FCC Chairman Mark Fowler opposed this rule unsuccessfully, claiming it would hinder the formation of a potential fourth network.)

- Few programming rules (an obvious exception already covered by the criminal code — no obscenity or lotteries); no restrictions on subscription TV service; no local origination requirements; a 'sliding scale' based on origination capability for Fairness Doctrine obligations — in short, an almost total lack of regulation in keeping with the 'cuts' of this year's fashions.

At the meeting, Commissioner Abbott Washburn was alone in maintaining that there should be ownership limitations and that the rules should have accorded non-commercial broadcasters a comparative preference. Terrell Lamb, editor of *LPTV Reporter*, asserts that the muddled condition of the rules is "tantamount to rejecting the whole idea of non-commercial broadcasting." He speculates that the rules are not yet completely written, and that the FCC was not so much embracing the inevitability of LPTV by voting on the rules so much as responding reluctantly to pressure from Congress. In short, there is still time to act. As Lamb says: "Everyone concerned about the fate of LPTV should understand that this is no time to relax. The pressure must be kept on the FCC to act in the public interest while the final rules are being prepared."

Representation of Unions On TV Getting Worse

"Conformity in broadcasting leads to boredom and complacency. But more dangerous is the insidious form of censorship and a total defilement of democratic principles growing out of that conformity. This study confirms our greatest concerns and cries out for immediate action to reverse this pattern."

John DeConcini, president of the Bakery, Confectionary and Tobacco Workers International Union (BC&T), is referring to *Television: Corporate America's Game*, a study conducted by the BC&T, the International Union of Operating Engineers. The study found that "Unions — almost invisible in our last monitoring period — were even less visible this year on the tube. More than 2000 volunteer monitors from the three unions dutifully endured two months' worth of TV viewing in 1981 to produce this incisive analysis of labor's representation on the air. Typical reactions from these committed videophiles included: "Hope I'll never watch that show again," (reacting to *The Incredible Hulk*); "Too repulsive to watch," (*Vegas*); and "Worth Whose Time?" (a retitling of *What's My Line*). The ennuui was worth it. Proving what we've long known but never had the statistics to prove, they found that:

- Network news is uniformly biased in favor of corporate positions on issues vs. union positions, to the tune of 6 to 1 (CBS), 5 to 1 (ABC), and 3 to 1 (NBC).

- Union activity ranks seventh out of eight as a general news topic, securing only 7% of the action and barely maintaining a margin over the eighth place loser — disasters.

- The most "important" (most often portrayed) jobs in TV are: Policemen/Guard — 84; Housewife — 78; Singer/Entertainer — 62; Doctor — 59; and Military Personnel — 56. Two non-occupational categories are footnoted: Child/Adolescent/Student — 123; and Non-Human Characters — 51. (Amounts are based on monitors' findings during their two-month viewing period.)

- *Lou Grant* was predictably singled out as the only series that consistently presented an intelligent and accurate view of labor and union issues.

- Good News: Coverage of labor's top priority issues (inflation, energy, job losses, tax reform and medical care) has increased at least 25% since February, 1980 for all three network news programs (when the last survey was done). Bad news: The viewpoints expressed on the issues were almost always corporate America's.

Indeed, the cumulative effect of the findings is so grim that there seems only one viable option left: the unions must band together and launch a fourth network. (Are you listening, John DeConcini? Because we happen to have a lot of programming you should probably see ...)

FESTIVALS

A Tale of Two Festivals

WENDY LIDELL & SIAN EVANS

This month's featured festivals, Edinburgh and Mill Valley, both focus on independent cinema, with a resultant number of interesting parallels. Both festivals apparently look at the available body of filmwork first and then build their programs around what emerges as current trends. This is a refreshing departure from the pre-ordained "categories" of most festivals, and is naturally the best and only fair way to deal with the anarchic universe that is "independent" film and video.

Both have recently included Super-8 shows. Both invite features, shorts and documentaries, showcasing an unlikely mixture of political, artistic and commercial independents. Mill Valley has recently added video programs, although we are still waiting for Edinburgh to accept the future. For the time being, Edinburgh continues to ghettoize video in a concurrent television event which focuses specifically on broadcast television.

Mill Valley and Edinburgh have both also become popular gathering places for producers to share ideas. As part of a larger and well-respected arts festival since 1947, Edinburgh has developed a strong critical reputation, hosting serious aesthetic and theoretical conferences at the Festival and publishing the conference papers annually. After 5 years of

steady growth, Mill Valley has yet to develop any such reputation, but a good time is said to be had by all.

—W.L.

MILL VALLEY

5TH MILL VALLEY FILM AND VIDEO COMPETITION, Aug. 5-11, is for non-competitive and retrospective viewings of 35 and 16mm film and ¾" videotape. Staffed by many, many volunteers, and funded by the San Francisco Foundation and local businesses, this event has moved from small screenings of the work of Imogene Cunningham, John Korty, David Myers and James Broughton to recent presentations of over 100 films and tapes. These have included Flaherty's *Nanook of the North*, Coppola's Masters thesis, *You're a Big Boy Now*, and Renoir's Indian classic, *The River*. The Festival actively imports film and video makers, and runs year-round workshops for children, senior citizens and disabled individuals. These efforts have attracted a geometrically-increasing audience, yet Festival organizers Rita Cahill and Mark Fishkin steadfastly emphasize their community orientation, soliciting and lauding their local volunteers, backers and audience, even as they become more and more national

and international in appearance. They brave the pop conception of "class" with their own—honoring so-called "schlock" filmmakers, and producers in such genres as horror and science fiction.

The Mill Valley Festival consistently scorns the obvious. Past retrospectives have saluted the work of such unlikely luminaries as Jack Arnold, Bob Clampett and Roger Corman. Arnold, the grandfather of filmic special effects, created the 3-D effects for *The Incredible Shrinking Man* and *The Creature from the Black Lagoon*; animator Bob Clampett created Bugs Bunny, Porky Pig and Daffy Duck for Warner Brothers. Corman, the well-known producer and director of a string of quick and totally unique horror films like *Bucket of Blood* and *Wild Angels*, moved on to a series of Poe stories in the '60s. At that time he was hiring stars-to-be like Bogdanovich, Coppola, De Niro and Nicholson, giving them their starts with small morsels of work. He put up the distribution guarantee for *Mean Streets*, arranged financing for *Easy Rider*, and has since, as President of New World Pictures, imported and distributed *My Brilliant Career* and *Breaker Morant* among others.

The Festival shows film from all over the world, but emphasizes its Bay Area constituents with about 30% of festival viewing time at the Sequoia Theatre. Last year's programs, numbering over 30, included San Francisco New Wave Films; San Francisco Visionaries—a series of local experimental works; a Screenwriters' Workshop with Don Carpenter (*Payday*), Sam Shepard (*Zabriskie Point*), Tom Rickman (*Coal Miner's Daughter*) and John Kaye (*American Hot Wax*); and Industrial Light and Magic—a presentation given with models and films by six professionals from Lucasfilms on the production of effects for *Raiders of the Lost Ark*, *The Empire Strikes Back* and *Star Wars*.

This will be the second year of the video component with 8 major programs over two days. Last year Mike Nesmith (formerly of the Monkees) spoke on his rock videotapes, and James Blinn of NASA explained the techniques and potentials of computer graphics. Over 8,000 people attended last year's festival, and that figure is expected to be far surpassed this year. All genres are invited. No entry fee, entrant pays postage. Entry deadline is in June. Contact: Rita Cahill, 80 Lomita Dr. #20, Mill Valley, CA 94941, (415) 383-5256.

—S.E.

Jonathan Kaplan's *Over the Edge* was "discovered" at Edinburgh.

COURTESY FILMMAKER



EDINBURGH

EDINBURGH INTERNATIONAL FILM FESTIVAL, Aug. 20-Sept. 3, is dedicated to the growth of contemporary cinema, and in this pursuit has been responsible for the "discovery" of a significant number of new filmmakers including Jonathan Kaplan (*Over the Edge*, 1979), Amos Poe (*Subway Riders*, 1981), and Karyn Kay (*She, Overlooking*,

IN FOCUS

Film-to-Tape: The Transfer Process

DAVID W. LEITNER

(*Overworking*) While... 1979, and *Someone Else's Clothes*, 1980). This penchant for new and "rare" works is something the Edinburgh festival has become famous for, and a tradition which former director Linda Myles is currently continuing in her new capacity as director of the Pacific Film Archive in Berkeley, California. We hope new Festival Director Jim Hickey, formerly Myles' assistant, will carry on her fine work while adding his own touch. Unfortunately, he was hit with major budget cuts in 1981 which forced a contraction of the festival to nine days. But apparently they are returning to the two-week format this year.

The Festival welcomes features, shorts and documentaries completed within the last year in all film gauges, and preference is given to world premieres. According to Karyn Kay, New York filmmaker and critic, Edinburgh is loyal to filmmakers: once you have shown there, they will watch for your next work. While more of a critical celebration of film art than a marketplace, there are reportedly buyers and press people from as far away as Japan. Kay says it's a good place to have your film picked up by other festivals. Ulrich Gregor saw her film at Edinburgh and brought it to the Berlin Festival; and the Arsenal, an alternative cinema in Berlin, and the London Filmmakers Coop, a distribution group, both invited her film as a result of its exhibition at Edinburgh.

The Festival's conference series has created the locus for a lively exchange of ideas among critics, independent and experimental filmmakers and the public. Conferences in the early '70s were built around retrospective programs at the Festival, such as those featuring Douglas Sirk and Jacques Tourneur. Then, as critical interest at the influential British Film Institute shifted from *auteur* theory to structuralism, the conferences took themes such as Psychoanalysis/Cinema/Avant-Garde in 1976 and History/Production/Memory in '77. A very large 5-day conference on feminist film theory in 1979 invited Americans Bette Gordon and Michelle Citron, who also showed their films in a program of women's films that year.

The Festival provides hospitality and airfare to some of the invited filmmakers, but there doesn't seem to be a fixed policy. The rather large entry fee of £5 per 10 minute reel is also waived for "invited" films. The FIVF Festival Bureau will be handling a group shipment to Edinburgh this year. See Box on page 23.

At the moment, the closest thing Edinburgh has to an American contact person is Linda Myles at the Pacific Film Archive. Entries are due in June. Contact: Jim Hickey, Director, Edinburgh Film Festival, The Filmhouse, 88 Lothian Road, Edinburgh EH3 9BZ, Scotland. 011-44-31-228-6382/3.

—W.L.

For additional festival listings, turn to the Notices section.

Since the introduction of videotape in 1956, the film industry has quietly considered the possible applications of video recording to motion picture postproduction and distribution. Practical constraints such as the inability to relate a film frame to a video frame easily have stymied most efforts in this area. Today, with the advent of crystal synch, microprocessor technology, digital signal processing, SMPTE video timecode and timecode on film, the techniques necessary to exploit videotape fully vis-a-vis film are at hand.

At first glance, the transformation of a frame of film into a frame of video would seem straightforward. A projector aimed into a video camera should suffice. In Great Britain and Europe, for instance, film-to-tape is almost this simple. By fortuitous circumstance, the European alternating current (AC) line frequency, by which video fields were originally clocked, is 50 cycles/second; at a rate of two interlaced fields per frame, this obtains a convenient 25 frames per second. All film, whether exposed at 24 fps or 25 fps, is transferred at 25 fps—the 4% speedup of the former deemed imperceptible—and one film frame corresponds to one video frame.

In the United States, Canada and Japan, where the AC frequency is 60 cycles/second, the video frame rate is 30. Any cameraperson who has filmed a television receiver is well aware of the consequence. The discrepancy

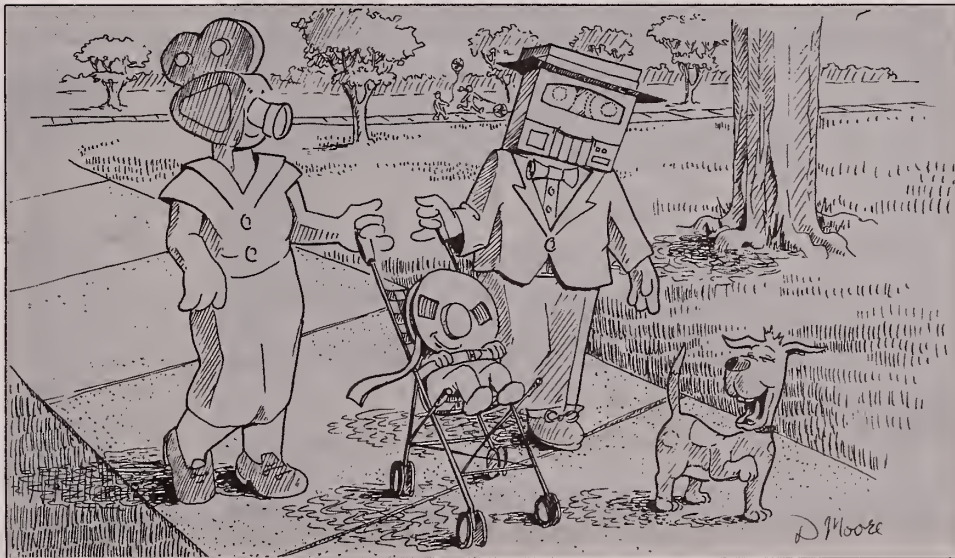
DAVE MOORE

between film's 24 fps and video's 30 fps is seen as a succession of dark horizontal bars rolling down the screen. A similar effect, equally undesirable, is to be had from the transfer of film to tape, unless there is some compensation for the out-of-phase frame rates.

TELECINES

Given the advantage of frame rate compatibility enjoyed abroad, it isn't surprising that Europeans are responsible for the elegant state-of-the-art film-to-tape devices on the market today. Continuous motion *telecines* are to be found in television stations across the Continent; in contrast, the flying spot scanner was introduced to the US as late as 1975, and less than 70 have been installed. It is therefore useful to examine European film-to-tape technologies to highlight their operative principles, which can then be adapted to the complications of NTSC 30 fps video.

The projector-type telecine has existed in Europe since the dawn of television. It is indeed a projector aimed into a video camera, but the apparent simplicity of this arrangement masks a fundamental problem. Film frames comprise a series of stills, each representing approximately one fiftieth of a second at 25 fps. Since only 25 frames are projected in any one second, the video camera sees a checkerboard of still images and black intervals. Video frames, at 25 per



second, consist of two interlaced fields, each representing almost a complete fiftieth of a second. The video image is scanned constantly, point by point, and can be said to constitute a frame only insofar as the signal is turned off for microseconds as the electron beam is driven back to the top of the image to begin the next entire scan. How does the video camera obtain a second field from each film frame? A special vidicon pickup tube with the ability to store an image in its target layer is utilized. This memory effect permits the tube to preserve a projected image so that two fields can be scanned even as the projector is advancing its next film frame.

A similar method is widely employed in television stations across the United States, where 24 fps film is transferred to 30 fps video. A special projector, running at 24 fps overall, projects even frames at a slightly speeded-up rate and odd frames at a slightly slowed-down rate. With the aid of a storage-type vidicon tube, the even frames are scanned by two fields and odd frames by three fields—hence the expression *2:3 pulldown*. The resultant fields are then combined so that every four film frames will yield five video frames. This effectively stretches 24 frames into 30.

The main drawbacks of projection-type telecines are two: First, an intermittent mechanism is required to yank a frame of film in and out of the aperture at least 24 times a second, and faultless registration is mandatory to guarantee freedom from jitter and horizontal weave. In principle, this is not the preferred way to transport negative film. Secondly, vidicon pickup tubes are limited to a contrast reproduction ratio of 40:1, whereas film can provide a contrast in excess of 100:1. Shadow detail is usually the victim.

FLYING SPOT SCANNER

An alternative to reshooting film frames with a video camera is the flying spot scanner. Available in Great Britain since the se-

cond World War, flying spot technology features unmatched resolution, contrast reproduction of at least 150:1 and, in the configuration most common today, capstan-driven continuous motion. The heart of the flying spot scanner is its light source. Instead of a xenon projection lamp, a small monochrome cathode ray tube (CRT), several inches square, is mounted under the length of film to be scanned, which is traveling horizontally. Unlike the common television screen, however, the flying spot CRT is coated with phosphors that luminesce only when struck directly by the tube's sweeping electron beam; the glow decays instantly thereafter. The result is a bright pinpoint of light, tracing a conventional raster pattern as it races back and forth across the CRT screen. This is the "flying spot," and it is projected in sharp focus onto the film surface by means of a lens. Color density variations from point to point in the film image act to filter the spot of light, and photosensors on the side of the film opposite the CRT read the red, green and blue components of the light transmitted, converting them to analog variations in voltage. Since the exact position of the flying spot is known for every instant of time, a color video signal reconstructing the film image electronically is generated. In practice, the film images flow in continuous motion over the flying spot raster, and as a passive sprocket keeps track of the frame lines, frames are scanned on-the-fly.

In the United States, flying spot technology did not gain a foothold until the mid-'70s, largely due to the complications of frame rate disagreement. Current flying spot telecines manufactured by Rank Cintel of Great Britain utilize digital processing to overcome this barrier. Film frames are scanned *sequentially* instead of one field at a time. That is, all 525 lines of video are traced in one scan. The resultant red, green and blue analog signals then undergo a digital standards conversion and are written into

microprocessor memory at 24 fps. To obtain 30 fps interlaced video, even lines are read out as field one and odd lines as field two. Since every other film frame requires a third field in order to stretch 24 fps to 30 fps, the first field read out of memory for that frame is repeated.

NEW EUROPEAN DEVICE

Certainly the newest film-to-tape technology is represented by the CCD telecines introduced in 1981 by Bosch of West Germany and Marconi of Great Britain. CCD is an acronym for "charge coupled device," a diminutive solid-state unit that's going to have increasing impact on the world of telecommunications in the approaching years. Essentially, it is to the video camera pickup tube what the transistor was to the vacuum tube. (Sony's Mavica camera for electronic still photography is based on the CCD.) As applied to the telecine, film driven smoothly by capstan over a tungsten light source is focused on three linear array CCDs, one each for red, green and blue chrominance values. Each CCD array samples 1024 points in a line across the image at a frequency of 20 MHz, or 20 million times a second. The continuous motion of the film itself provides the vertical scan, and framelines as well as speed can be registered by optically sensing the perforations. The digital signals that result are then organized into fields and frames and manipulated in a manner similar to those of the digital flying spot telecine.

VIDEOLA

There is an additional film-to-tape avenue that seems to be finding a niche in today's world; despite a history of mixed reviews. Moviola has introduced a flatbed intended for film-to-tape transfer based on the polygon prism principle. Tagged *Videola*, it's nothing more than a high-quality color video

Continued on page 18

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LABOR

Unions & Indies Rap At FIVF Roundtable: Part 2

LAWRENCE SAPADIN

An important trend in independent production has been the movement of documentarians toward dramatic narrative forms, and an increased interest in feature production generally. These trends make the question of whether a low-budget producer can shoot union even more urgent. At the same time, high unemployment has prodded many of the creative unions and guilds to seek some basis for working with independents.

In an effort to bridge the gap between independents and the unions and guilds, AIVF invited representatives of the major unions and guilds to meet and address the local producer community on December 15, 1981 on the prospects and limits to shooting union on a low budget. In speaking order were Leonard Wasser, Executive Director of Writers' Guild East; Stanley Ackerman, Assistant Executive Secretary of Directors' Guild East; Douglas Hart, Vice President of IATSE Local 644; Larry Racies, Business Manager of IATSE Local 644; and Thomas Turley, Business Manager of NABET 15. Questions are from both audience members and moderator Lawrence Sapadin, Executive Director of AIVF.

In Part I of the roundtable, Wasser described the functioning of the union, stressing that deferred payment or speculative writing was absolutely taboo for a union member working as an employee of the producer.

QUESTION: How do you pay the writer: by hour, day or for the piece. And how do you locate a writer for a specific subject?

LEONARD WASSER: First: the Writers' Guild is not a hiring hall. We do not maintain lists of people in the sense you mean. We do have directories available with writers' credits (if the writer wishes to have his or her credits listed).

How a writer is paid really depends upon what the writer is employed to do. Generally speaking, a freelance writer is hired on what we refer to as a non-exclusive basis. He or she doesn't belong to the producer, and may write for someone else as well. However, we also represent staff people who work for CBS or ABC as newswriters and are paid on a weekly basis. That is a different category entirely; we have separate contracts which govern their relationship with their employers.

Q: What other obligations would a producer-employer have towards a writer? Are there benefits that have to be paid?

LW: Yes. In our freelance area, as of March 2, 1982, the producer pays 6% into the Guild pension fund and 4% into the health fund, over and above what the writer has contracted for.

Q: What kind of qualifications does one have to have to become a member?

LW: You must either be employed to write material which is covered by our collective bargaining agreements or have sold material.

STANLEY ACKERMAN (Directors' Guild): The Directors' Guild is one organization with offices in Los Angeles, New York and Chicago. We represent directors working in TV, radio and motion pictures. Besides directors, we have production managers, assistant directors and camera coordinators. The camera coordinator actually coordinates camera like an assistant director when multiple cameras shoot at the same time. We also have assistant unit production managers, who work as location managers in the East. And we have a training program.

We negotiate contracts for minimum conditions for our categories: minimum salaries, working conditions and benefits. Why would an individual who works as a director want to be a Guild member? To be among your peers.

And can we shoot low-budget? It depends on your project, what you call low. Pictures have been made for \$500,000. *Hester Street* was made for \$335,000 with a union crew. But for you, \$335,000 may be an astronomical figure.

Nevertheless, we can accommodate you in some areas. Our staffing on features and episodic television is: director, production manager, first assistant and second assistant director. Below \$500,000 we will waive the production manager and first assistant, and have one individual do both jobs.

If you are making a 90-minute film for \$50,000, I think you shouldn't come to the Guild. If you come to us with actual facts, give me your budget, talk to me, I will work something out for you. But I can't make a film for \$50,000: it's impossible. You can, and I know you can and I want you to do it.

Your next film may be \$75,000, then \$100,000, and when you reach \$200,000, we'll have something to talk about.

Our membership will not work for non-signatories. If you do, you allow someone who has not signed a bargaining agreement to have the benefit of your expertise. There are other people out there whom the employer can hire, who may have less expertise but may serve his or her purpose.

DOUG HART (IATSE Local 644): IA is short for International Alliance of Theatrical Stage Employees. It represents not only people involved in motion pictures and TV, but also stagehands and projectionists. IA is probably 200 years behind the rest of the world, especially in the motion picture branch. The IA leadership are the people who told many 644 members that TV was not important, that it would fade away. As a result, IA—at least on the East Coast—is floundering. NABET was formed because IA never really took a realistic attitude towards what 30 years ago was the equivalent of independents. They denied them membership. And, wanting the representation of a responsive progressive union, they formed their own.

The failure of IA to take a realistic attitude towards independents means there is no such thing now as a low-budget contract for any of the IA production locals in New York.

IA, on the West Coast, has longstanding collective bargaining agreements with the major studios: Paramount, MGM, Warner Brothers, etc. These will continue until IA finally collapses from internal cancer, maybe in ten years. The question is: Will Local 644 last out the full ten or die sooner?

Local 644, fortunately, is one of the more progressive groups within IA. However, on a feature set you have a minimum of five union members on a job, including operator, first assistant, second assistant and still photographer. Multiple cameras mean another operator and assistant.

Different locals have different functions and different jurisdiction. Local 644, representing camera, has 16 states on the East Coast. There are three camera locals in IA: one in Chicago, one in LA and us. The West Coast Local 659 has 12 states. The bulk of the middle part of the country is Local 666. Most of the work, obviously, is in LA.

On the West Coast, each of the other crafts—grips, props, sound—has a separate local because there are so many people. On the East Coast, Local 52 represents those five crafts. There's a separate local for continuity and for production office coordinators. There's a separate local for editors, lab technicians, makeup and hair, animation and so on. So on a feature set you find five members of 644, one scriptperson, two or three makeup and hair and anywhere be-

tween 10 and 200 members of Local 52. When *The Wiz* shot in New York they had something like a record—200 people, I think.

Q: What do you think of the practice of an independent with a low budget hiring a union member to work on a non-union production on the sly?

DH: Well, no union officer is going to tell you to go ahead and hire our members illegally. There are two reasons why a union member would take non-union work. First, it pays the rent. Local 644 has about 20% employment now. Second, 644 has the attitude that an assistant cameraperson must work five years before becoming a camera operator. Now anybody with anything other than oatmeal between the ears knows that is nonsense. There's no provision for an assistant shooting anything while still an assistant. So any young, ambitious member wanting to advance is forced to do so under another name. I've used a pseudonym before; everybody's done it.

But if someone is stupid enough to shoot a non-union picture and then have his or her name listed in a full-page ad in *Variety* when it opens, the unions cannot ignore it. The union has to have some kind of rule structure or it will fall apart.

Q: Where are the accommodations made? Is it in scale, crew size? What exactly are the negotiable points when someone walks into your office and says, "I'm shooting for under \$100,000,"?

DH: Anything is negotiable. Nowhere in any union contract will you find something that says the minimum number of people is x; what they say is, you need as many people as it takes to do the job. The difference of opinion comes up in the question of how many people you need. An electrician should not also have to be a prop handler, a carpenter, a grip, and maybe hold the boom. We all have worked on pictures where people wear more than one hat but the unions are saying that you are paying for expertise which shouldn't be diluted in that kind of situation.

LARRY RACIES (IATSE Local 644): We are imperfect organizations in an imperfect world, and we're trying to do better. Local 644 has in the past made arrangements for low-budget productions. In 644 we have had situations with one, two, up to five people on a crew.

Why should independents shoot union? The answer is very simple: you get professional people. And you would expect, I guess, to pay a little more for them. Like the Writers' Guild, we are not willing to enter into a "spec" situation, because that possibly means no money. However, we are willing to enter a scale situation.

Q: Instead of negotiating every deal from scratch, why can't the union print up its guidelines on low-budget arrangements?

LR: Very good question. All our contracts have a so-called "favored nations" clause. Our contracts with the large studios and the networks contain a clause that says if we give any other producer more favorable conditions than are contained in that agreement then he or she has the right to the same ones. If you were going to make a \$5 million picture and we gave you a break because Columbia Pictures made a \$40 million picture, then Columbia Pictures would then be entitled to the deal we gave you.

However, we have contracts with small producers. We are contracted with the George Meany Center for Labor Studies, for instance. The contract and the pay scales are quite different. If we can set up parameters that the major feature producers rarely, if ever, go into, then we protect the "favored nations" clause.

TOM TURLEY (National Association of Broadcast Engineers and Technicians [NABET] Local 15: NABET works with independents—we have worked on almost any decent dramatic feature done by indies: *Heartland*, *The American Short Story*, *Girlfriends*. I negotiated the *Heartland* contract. I sat down with Michael Houseman, the producer, and he said "We want to go out to Montana." And we figured out a way to send fifteen NABET people from New York out there, and that film was made with a full union crew, under union conditions, with a whole lot of latitude. *Girlfriends* was done with a partial NABET crew because it was put together with five cents here and ten cents there over three years.

If you need a script supervisor but only have \$50—I'll be very blunt. Our members don't work on those films. By joining the union they have made a contract with the union and with the other members of that union that there is a minimum rate. There is an absolute bottom scale below which they won't work. If someone joins NABET or IA or any guild, it's because they are saying "I'm a professional, I have obtained a certain level of professional expertise and I feel the unions are the place that I want to be." Suppose we all agree to work for \$100. That means you have to pay \$100 for the quality and competence you want. And if on your \$15,000 film you don't have \$100 to pay, then hire a non-union person.

Individually, although a member may believe in a project, and might want to work on it, he or she has an unbreakable obligation to the other union people. In my experience with nine out of ten independent features we've made it happen. *The American Short Story* was done at scale. That in and of itself was a major concession;

NICARAGUA COMMUNICATES!

Film production in Nicaragua is severely hampered by the lack of adequate equipment. The newly founded Nicaraguan Film Institute (INCINE) lacks editing facilities. There is one flatbed table in the country, and it belongs to an independent production group.

Nicaragua Communicates (Comu-Nica) is a group of North American and Latin American filmmakers who have come together to channel support for INCINE. We are now raising funds to purchase a 16-35 8-plate Steenbeck as our further contribution to the development of Nicaraguan cinema. To achieve this goal, we are asking all of our friends and supporters to send contributions of \$25. Whatever you can give will be appreciated by the people of Nicaragua.

Contributions are tax-deductible, and should be made out to Nicaragua Communicates—The Film Fund, Box 612 Cathedral Station, New York, N.Y. 10025.

that was already working for, say, \$100 a day instead of the \$150 that a commercial would pay. We took that contract and bent it where it was flexible, so that it could be done by a union.

Q: Is it possible to shoot with a mixed crew, union, and non-union?

TT: Most producers will hire a union cameraperson and sound person. But inevitably on low-budget jobs, they *least* want to deal with union art direction, property, hair and makeup—because they always have a friend who can do it. Unlike IA, NABET lets its people work without necessarily having a union contract for the whole production. If you had a documentary and wanted to hire a NABET Director of Photography, but do the sound yourself, and you were willing to pay the NABET cameraperson and assistant camera the going union rates, we would conceivably enter into an agreement for that. If the cameraperson makes what the union wants, then the union protects him or her to that extent.

We've done tremendous deals to make political films because we believe there is a need for an independent voice in America, especially now. My concern is that most independent filmmakers don't use the unions.

To carry the discussion further, an independent producer/union committee has been established. For more information, call the AIVF/FIVF offices at (212) 473-3400. ■

GIFTS YOU CAN GIVE FOR FREE

If you send us the names of three friends (plus addresses) we'll send them a complimentary copy of *THE INDEPENDENT*. . . along with a note telling them who this little surprise is from. Sound easy? It sure is . . . just choose people who aren't members but might be interested. Take us up on this offer today—it could solve your gift list problems.

PROFILE OF LEO HURWITZ

For Every Film There Is a Season

MARITA STURKEN

There is a tendency among contemporary independent filmmakers to think of themselves as part of a new phenomenon. Looking back, they see only years of commercial filmmaking and artistic compromise until, in the early seventies, the present movement began to coalesce. Obscured from view by years of war, Cold War and McCarthyism, however, is a vital movement of independent political films which began with the Workers' Film & Photo League in the early thirties and was later led by a collective called Frontier Films.

Leo Hurwitz is a filmmaker whose work spans all these decades of filmmaking, exemplifying the political atmosphere of each period. He began by filming the Hunger Marches and Scottsboro trials for the Film and Photo League and was a central member of Frontier Films. Blacklisted in the 1950s, he continued to work as an independent, and recently premiered *Dialogue with a Woman Departed* at the Public Theater in New York. *Dialogue* combines sections from his early films with a portrait of his late wife, filmmaker Peggy Lawson, to present a lyrical essay on four decades of political movements and events.

What is most striking about Hurwitz's career (and distinguishes him most from contemporary independent filmmakers) is how it was shaped, and at times almost ended, by political events and repression throughout his lifetime. His style is forceful and lucid, his early films combine documentary footage with powerful enacted scenes to clarify and give individual faces to social issues.

Speaking intensely as he chain-smokes, Hurwitz is a striking figure with long silver hair. One realizes that it is the nature of his passion for film which enabled him to continue to work despite immense odds. Like many of his colleagues of the radical left of the 1930s, it is apparent that he looks back to that time as a fertile, exciting period which outshines all subsequent decades of political filmmaking.

VALUE OF SHARED EXPERIENCE

"One of the important differences between independent filmmaking now and then," says Hurwitz, sitting in his cluttered Broadway studio, "is that now, independents don't talk to each other about filmmaking. They distrust each other and only talk about funds and distribution, guarding their little projects

to their chests. That is very different from the open, candid attitude of Frontier Films; we believed talking together would help us learn and grow."

Frontier Films, which grew out of the rather haphazard film production of the Film and Photo League, was a collective in the truest sense. Its filmmakers, who included Paul Strand and Ralph Steiner among others, were not only bound by a common medium, they were dedicated to producing politically aware social documentaries. Frontier Films produced films from 1936-1941 in a prewar and pre-nuclear political atmosphere which was more accepting of leftist films than the following decades.

The collective screened their works-in-progress constantly to raise funds and rouse

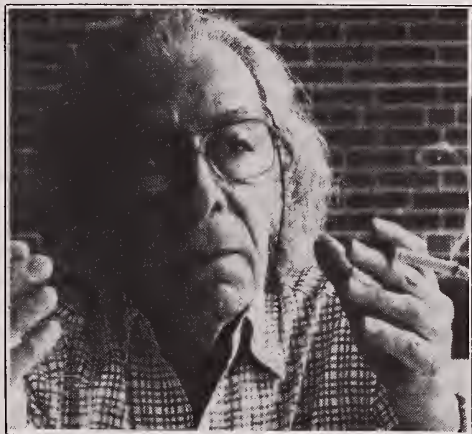
Frontier Films produced several films in its early years: *Heart of Spain*, about the Spanish Civil War; *People of the Cumberland*, about a progressive labor school; and *China Strikes Back*, about the Chinese Red Forces fighting Japan, before it began *Native Land*. Directed by Hurwitz and Strand, *Native Land* is a powerful film which combines documentary footage with enacted scenes to expose union busting and union/business conflicts in the US. The filmmakers began with \$7000 and a feature-length script, stopping production many times to raise funds. The film took three years to complete.

NATIVE LAND

"*Native Land* would have been able to plow its way in a new form of distribution," says Hurwitz. "We knew that it had to battle a distribution monopoly in the theaters which was even stronger then than today." The group planned to stimulate interest in union communities sympathetic to the film's theme, thereby demonstrating to the theaters that the film would make money for them. "It was a matter of building a network of neighborhood theaters from the bottom," explains Hurwitz.

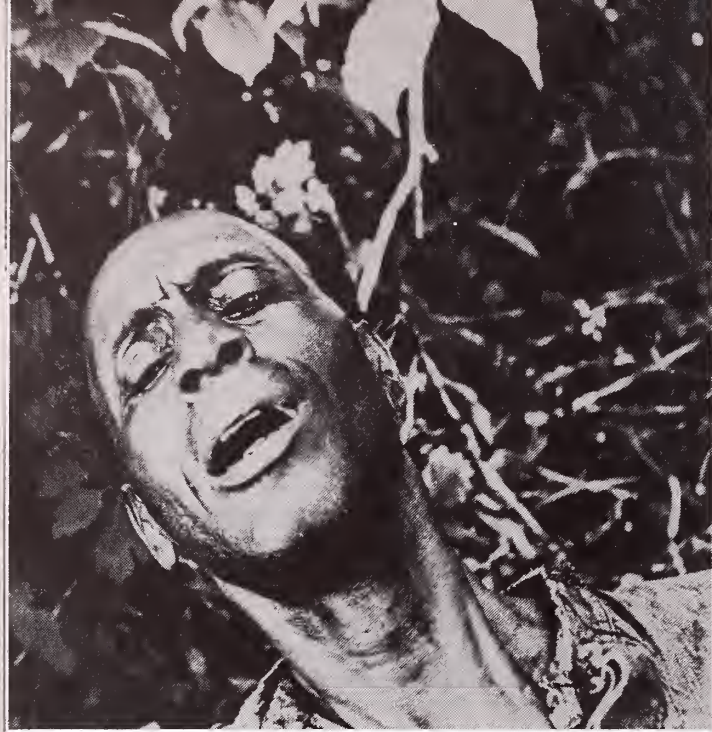
There is a significant reason why *Native Land* did not help to foster this new breed of distribution. Frontier Films received its answer print on December 8, 1941, the day after Pearl Harbor. While it defends the Bill of Rights and American ideology, *Native Land* is a critical film. Its portrayal of fascist forces within the US and the struggle for civil liberties did not mesh well with the national feeling. "There was a creative national unity," Hurwitz states, "and the most militant trade union people who would have been the active force behind such an organization, felt we shouldn't disturb things too much."

The fate of *Native Land* was thus a political one. In an effort to save the film, the filmmakers added an epilogue which attempted to relate the content of the film to the Allied struggle against Germany and Japan, yet the film was not widely shown. According to Hurwitz, *Native Land* was removed from distribution by the film's trustees, who were, in fact, investors who were still owed money in the early 1950s. The major reason for this, he says, was that one of these trustees, who was a rather progressive businessman, had been denied a



Leo Hurwitz: "Independents don't talk to each other about filmmaking."

support, managing to raise most of their funding from individuals and groups who had a particular interest in their films, such as trade unions. "One woman formed a committee of 1000," says Hurwitz, "she had parties and picnics and roused people in various suburbs to raise funds for the film. Some money also came in the form of a laboratory that gave us a lot of credit because it knew we were doing important work. We made ourselves a salary schedule that we thought we could live on, which was \$35 a week. We paid everyone equally no matter what they were doing—unit manager, director, producer. But we only had \$35 a week sometimes, and that indicates our passion about films and the substance of these films. People wanted to work regardless of whether they were paid or not."



Southern vigilantes and sharecroppers in *Native Land*, Hurwitz's portrayal of fascist forces within the USA.

passport and had apparently then made a deal with Immigration to have the film withdrawn from circulation. While the details, according to Hurwitz, are vague, the political atmosphere is obvious, and the film was not returned to him and Paul Strand until the early 1960s. It then recommenced the typical independent route of occasional screenings and back-shelf status.

PROJECTORS IN THE NIGHT

Distribution always remained at a grassroots level for the films made by the Film and Photo League and Frontier Films. "We were making films in order to get them out," says Hurwitz, "while dealing with an environment uninterested in our work. So making the film was also part of the struggle to distribute. In the Film and Photo League, we used 35mm, inflammable stock (16mm was not a viable medium yet for anything but amateur work). Yet people in the Film and Photo League in New York and in other places took portable projectors, which were damn heavy, around to clubs, churches and union halls as well as some special theaters. So distribution was primitive and gritty. When we made political films later with 16mm in Frontier Films, we built a translucent screen onto the back of a truck and projected films on the street at night.

We knew that to become good filmmakers, somebody else had to do the nuts and bolts of distribution. Otherwise we couldn't get from one film to another. At that time, there was a growth of alternative distribution, first within the Worker International Relief (WIR), which then became Garrison Films and then Brandon Films. Unfortunately, a contradiction developed (which exists now as well): in the beginning the distributor works in relation to the intentions of the filmmaker, but then the activity gets separated off as a business."

DAMPENED SPIRITS

In the aftermath of World War II, the situation for independents changed drastically, and Frontier Films was disbanded after the release of *Native Land*. "With the growth of the Cold War and the McCarthy period, people tended to run for cover," recalls Hurwitz. "It became very difficult to gather a group again with the same kind of spirit as Frontier Films, and the vacuum lasted into the Sixties. People didn't know that these films, which could have taught them a great deal about how to make films, existed."

Hurwitz worked as a producer for CBS directly after the war, and then made *Strange Victory* in 1948, a documentary film on racism in postwar America and its relation to the Allied victory over Nazi Fascism. *Strange Victory* was made independently and was shown for a while in the art theater circuit (allotted at that time mostly to foreign films, which were not as popular as they are now). In the early Fifties, Hurwitz was blacklisted for his outspoken position on political repression even before being named by Elia Kazan in the HUAC hearings of 1952. He managed to work on projects where that status was not an issue. "When people had insoluble film problems," he says, "they came to me." Thus, he made a film for Pan American which is not credited to him, and several other films which are. He also made *The Young Fighter* for CBS, the producer concealing Hurwitz's identity from the network executives in order for him to work on the film. This documentary of a young boxer is one of the first examples of cinema-verite with the use of a portable synch-sound 16mm system.

In 1956, Hurwitz made *The Museum and the Fury*, a film concerned with the concentration camps and the socialist reconstruction of Poland, for Filmpolski. The film was never released because it was too radical for the US film market at the time, though it was

probably shown in Poland. In the Sixties, he went on to make films for public television, and produced a series on art with Peggy Lawson before heading the Graduate Program of the Institute of Film and Television at New York University.

TEACHING EACH OTHER

"During the Fifties and Sixties," says Hurwitz, "a lot of people were trapped in commercial jobs, including Manny Kirchheimer, Larry Silk, Peggy Lawson and many others. We thought if we couldn't make films, we could at least learn about them. So we organized the Seminar for Professional Filmmakers. We met weekly and studied film, and some films got born in that seminar. It went on for years, a response to the hunger of filmmakers. Some of these people became independent filmmakers, and some went back into their commercial craft as better filmmakers." The seminar members reviewed scripts, reworked ideas, discussed editing as form of function and did exercises to increase their perceptiveness. Many filmmakers screened and discussed their past work and their works-in-progress.

After these years of collaboration, Hurwitz worked on *Dialogue with a Woman Departed* for eight years, mostly by himself. He is now trying to distribute it on a grassroots level in a way similar to the originally planned distribution of *Native Land*. In its lingering collage style of present/history, fiction/documentary, this latest film is an extraordinary attempt to encompass 40 years of political repression, and to summarize decades of filmmaking by a man who continued to practice his craft even in the most adverse political circumstances. ■

Marita Sturken is a freelance film and video critic who has contributed to many publications, including Afterimage, Millennium Film Journal and American Film.

FAIRNESS DOCTRINE DEFINED & DEFENDED

Ill Wind Blows on Fair Air: A Doctrine Under Attack

JOE WAZ

Imagine that the government decided to grant an exclusive license for the use of the Mississippi River to one company. The license allowed that company to send anything it wanted up or down the river. And it didn't have to carry cargo for anyone it didn't want to.

Many people had no reasonable alternative to using the river to move their cargo, and they complained. "The river belongs to the public," they said. "It is a scarce public resource." But the river licensee ignored them all, saying, "The government has recognized my right to use this river exclusively. And besides, if you really want to move your cargo, you have plenty of alternatives. You can build your own river!"

Now that sounds like an implausible scenario. But compare it with the way broadcasting stations are run in the United States: The airwaves are a scarce public resource, just like the Mississippi River. The government grants a radio or TV licensee exclusive control over its frequency. The licensee exercises complete discretion over what its station sends "downriver" to the public.

Because the government gives the broadcast licensee monopoly control over a public resource — and because the "cargo" sent downstream on the public airwaves, free speech, is itself an invaluable commodity — the government requires a *quid pro quo*: the licensee must operate as a "public trustee," serving the needs of its listeners and viewers in accordance with various laws and regulations. Without a doubt, the most important obligation on broadcasters, from a First Amendment perspective, is the modest legal requirement called the "Fairness Doctrine."

CONTROVERSY AND BALANCE

The Fairness Doctrine requires broadcasters to cover "controversial issues of public importance," and to do so in a "fair and balanced" manner. The FCC defines "controversial" by asking "whether an issue is the subject of vigorous debate with substantial elements of the community served by the station in opposition to one another." Evidence of such controversy might be supplied by newspaper and magazine editorials, letters to the editor, news stories, transcripts of public speeches and evidence of rallies. In determining balance, the major consideration is whether there has been a reasonable

opportunity to present contrasting views. The broadcast licensee is given the greatest discretion in deciding which issues it will cover, and in deciding in what fashion it will accord these issues balanced coverage.

The Fairness Doctrine is not an "equal time" obligation. Simply because the licensee devotes 30 minutes to one side of the nuclear power issue, for example, it need not grant precisely 30 minutes to the other side. Nor does the Fairness Doctrine create a right of access to the station for any particular person. The licensee is given broad latitude in selecting spokespersons for various points of view.

The purpose of the Fairness Doctrine is to assure that the public is served by broadcasters, who are using a public resource (the airwaves) at no charge. The Fairness Doctrine fosters the critical goal of having "an informed electorate," and helps assure that the "right to speak," which broadcasters enjoy as licensees, is exercised consistently with the public's "right to know." The Supreme Court has recognized that those rights are complementary elements of the First Amendment.

"Well, that sounds benign enough," you might say. "And besides, how could anybody possibly be against 'fairness?'" But the Federal Communications Commission (FCC), along with major broadcast industry

lobbyists, has declared that the Fairness Doctrine must go.

"CHILLED" BROADCASTING?

These days, the broadcast industry is cloaking its opposition to the Fairness Doctrine in the mantle of "First Amendment parity." They point out that newspapers have no comparable obligation to be "fair." The Fairness Doctrine has had a "chilling effect" on the broadcasting industry, they contend. Broadcasters eschew controversial issues, fearful of subjecting themselves to charges of failing to provide "balanced" coverage. And what's this about TV and radio being "scarce?", they ask. There are only about a thousand daily newspapers in the US, compared with nearly 1000 TV and 9000 radio stations.

Some tough arguments. Let's consider why they're flat wrong.

First of all, the number of "slots" in the broadcast spectrum remains limited, so not all those who wish to broadcast can. When the FCC announced the planned authorization of a new low-power television (LPTV) service, which could create up to a thousand new "neighborhood" TV stations nationwide, the Commission was swamped by some 6500 applications before it ordered a freeze on new filings.

Second, the barriers to starting a broadcast

On January 27, ES Info, in conjunction with AIVF, hosted a preview screening of *The Decision to Win* at AIVF. Produced by the Colectivo de Cine Cero a la Izquierda, the film portrays the day-to-day struggles of the El Salvadoran guerrillas in their hill camps. The audience of filmmakers and organizers in the Hispanic community talked with Lucio Ileras, one of the filmmakers, about the making of the film; the live translation was done by Ana Maria Garcia, filmmaker (*La Operacion*). Now subtitled, the film is available from: ES Info, El Salvador Film/Video Project, 799 Broadway, Rm. 325, New York NY 10003.

ES Info, a group of volunteer journalists providing up-to-date, accurate information on the current situation in El Salvador, previously co-sponsored Glenn Silber's *El Salvador: Another Vietnam* with AIVF in 1981. They will be presenting *The Decision to Win* . . . at P.S. 41, 6th Ave. & 11th St., on May 15 (7 & 9pm), May 16 (5 & 7pm) and June 4 (7 & 9pm). Donation: \$4. For more information, contact Terry Santana at ES Info—(212) 674-5363.





SOL RUBIN

On January 7, FIVF presented *TV Guides*, a panel discussion addressing the social implications of new video technologies, and how they will affect current video art production. Panelists included: (top row, l. to r.) Video artists Dara Birnbaum, Tom Bowes, Nam June Paik and (bottom row, l. to r.) critics Larry Kirkman (the late *Televisions*), Les Brown (*Channels Magazine*) and Brian Winston (the late *Soho News*). Arlene Zeichner (her arm appears in front of Birnbaum) moderated.

station are not simply economic (as is the case with newspapers and other print media) — they are technological and political. Congress has chosen to give broadcasters monopoly rights over broadcast frequencies, rather than making them “common carriers” (like telephones, available to all) or requiring that time be “shared.” This results in an artificial limit on how many may “speak” electronically. And the FCC has rejected some initiatives which would expand the number of channels available. The Commission recently reversed an earlier decision which would have reduced the space between AM radio frequencies, creating many new outlets, on the grounds that it would cost too much. (The decision was based on information which many called ill-substantiated, demonstrating that not just the laws of nature operate to limit broadcast opportunities.)

And the “chill” that some broadcasters feel from the Fairness Doctrine? That probably blows in from another direction: the advertising department, which cautions that controversy reduces audiences, ratings, and therefore ad dollars.

HOT INDUSTRY LOBBY

So we find that a simple legal requirement meant to protect the public’s right to know is now confronted with a well-funded industry lobbying effort in opposition (with a former

industry attorney—FCC Chairman Mark Fowler—leading the attack from inside the fort).

Why is the Fairness Doctrine worth preserving? Because it assures access for *ideas* on the most pervasive medium in America, imposes a minimal burden on licensees, and compensates in part for the fact that a few “gatekeepers” control the medium.

Why should preserving the Fairness Doctrine be of particular importance to independent producers? Because indies, unlike those inside the production industry, are often excluded from the airwaves, and thus should be sympathetic to any provision which encourages diversity. And in order to disseminate these diverse views to the widest possible public, it is often necessary to cajole the broadcaster into recognizing its obligations to inform the public, and to treat issues of importance fully and fairly. (Of course, while the Fairness Doctrine does require transmission of diverse viewpoints, it doesn’t imply that a specific show will be broadcast.)

Furthermore, the more the independent producer knows about the Fairness Doctrine, the better he or she can respond to broadcasters who attempt to use it as a shield against controversy. The Doctrine is intended to enhance debate, not suffocate it.

The indie with something to say should look upon the Fairness Doctrine as an ally, not a foe. It creates an opportunity for dialogue with broadcasters. It gives the pro-

ponent of a viewpoint the necessary clout to assert the public’s First Amendment rights. It assures that broadcast stations will not be turned into personal megaphones for licensees to use at their whim and caprice. It helps facilitate creative solutions for the handling of “difficult” issues on the air.

WHAT YOU CAN DO

The Fairness Doctrine is the single slender thread by which hangs the public’s right to know all sides, even the unpopular. How can you help preserve the Doctrine, and assure that the public debate remains an open one?

- Understand what the Fairness Doctrine is, and what it is not. A new booklet, *A Citizens’ Primer of the Fairness Doctrine*, published by the National Citizens’ Committee for Broadcasting (Box 12098, Washington DC 20005, \$2.00), explains in plain English the history and uses of the Fairness Doctrine.

- Join the Friends of the Fairness Doctrine, a nationwide coalition of some 70 citizens’ groups, labor unions, religious organizations and concerned individuals working to promote public understanding of what the Fairness Doctrine is and why it’s worth preserving. Address same as NCCB above.

- Let key decision-makers in Washington know where you stand on fairness in broadcasting. Rep. Timothy Wirth of Colorado (2454 Rayburn House Office Bldg., Washington DC 20515) chairs the House Telecommunications Subcommittee, and Rep. John Dingell of Michigan (2221 Rayburn House Office Bldg., Washington DC 20515) chairs its parent Energy and Commerce Committee. Both have endorsed the Fairness Doctrine, and have indicated their resolve to thwart any effort towards its repeal. They deserve your support. Sen. Barry Goldwater of Arizona (337 Russell Senate Office Bldg., Washington DC 20510) chairs the Senate Communications Subcommittee, and Sen. Bob Packwood of Oregon (1321 Dirksen Senate Office Bldg., Washington DC 20515) chairs its parent Commerce Committee. Both have expressed their opposition to the Fairness Doctrine, and Packwood has gone so far as to propose a constitutional amendment that would guarantee broadcasters “First Amendment parity” (and forget about the rest of us). These Senators should hear your views on the need to preserve fairness in broadcasting. Finally, FCC Chairman Mark Fowler (1919 M St. NW, Washington DC 20554) now enjoys a conservative majority at the Commission, and has persuaded that agency to go on record in opposition to the Fairness Doctrine. Chairman Fowler should be reminded in whose interest broadcasting is regulated. ■

Joe Waz is deputy director of the National Citizens’ Committee For Broadcasting (NCCB), a not-for-profit telecommunications research and action center headquartered in Washington DC.

A LOOK AT MUSIC COPYRIGHT FOR FILM

Legal Harmony: Tracking Down The Right Rights

JOSEPH B. SPARKMAN

The following article is reprinted from the March 1982 issue of *Printed Matter*, a quarterly newsletter published by the Media Project (PO Box 4093, Portland OR 97208). The Media Project sells a *Copyright Primer for Film and Video*, also by Sparkman, for \$3.50 (plus \$1 postage). Thanks to both for permission to republish.

A Filmmaker needs background music for a number of poignant scenes for a motion picture he is planning to make. He is drawn to a copyrighted musical composition, *Blue Blackwater*, recently written and subsequently recorded by Nan Grew, a popular composer-vocalist. While Filmmaker likes the recording Nan Grew made of her own music, he much prefers Dick Brown's recording of the same music, which Dick was able to produce, for only a few cents per record paid to Nan, under the compulsory license provision of the copyright law that applies to sound recordings.

Filmmaker is puzzled about how to proceed, what rights he needs, where to get them, what happens if he does not, etc.

1. First, he wonders if he can get by without obtaining any permission, by merely giving credit in the film to the copyright owner.

Answer: Giving credit is not nearly enough. Permissions must be obtained.

2. He has heard of Dick Brown's compulsory license and wonders if he can get such a license for film use, and thus have to pay only a few cents for each copy of his film.

Answer: No. The compulsory license provision for sound recordings does not apply to motion pictures, but only gives the right, after a music owner makes a recording of his music, for another to make a "similar" recording or tape, not a motion picture soundtrack. By "similar," it is meant in the style or manner of the copier, but without changing the basic melody of the copyrighted musical work [sec. 115(a)(2)]. Also note: the compulsory license provision of the copyright law for sound recordings does not give a person the right to dub or transfer the sound recording of another.

PERFORMANCE RIGHTS

3. Filmmaker knows that the rights given the copyright owner of a sound recording are

more limited than those possessed by other copyright owners in that the sound recording owner has no "performance rights." That is to say, he knows that a sound recording owner cannot prevent a record purchaser from playing it on the radio or in dance halls, etc. Filmmaker reasons that "performing" a motion picture must mean exhibiting it (he is correct) and thus concludes that he does not need Nan's permission because he is not using her sound recording. Is he right?



Answer: No. Filmmaker might argue that if Dick has no right to prevent the exhibition (performance) of a motion picture, he logically can have no right to prevent the incorporation of Dick's recording in Filmmaker's film, because there could be no reason for using the recording in the film if it was not to be exhibited. Filmmaker's logic may be admirable, but the copyright law is otherwise. He needs Dick's permission to make use of his sound recording. He also needs Nan's consent. While he has not used her recording, he has used her music, since Dick's recording is only Dick's version of Nan's music. That is, but for the compulsory licensing provision, Dick's sound recording would be an infringement of Nan's copyright. Since Dick's license is a limited one — to make a "similar" recording — and since a motion picture soundtrack is not a "similar" recording (in the eyes of the courts and the copyright law), Filmmaker needs the permission of both Dick and Nan.

4. When Filmmaker approaches Dick for a license, he finds that Dick asks too high a price. Filmmaker knows that anyone else is

free to simulate Dick's recording without a license from Dick, so Filmmaker takes Dick's recording and rearranges and remixes the sounds and prepares to use the resulting altered recording. Can he do so without license from Dick?

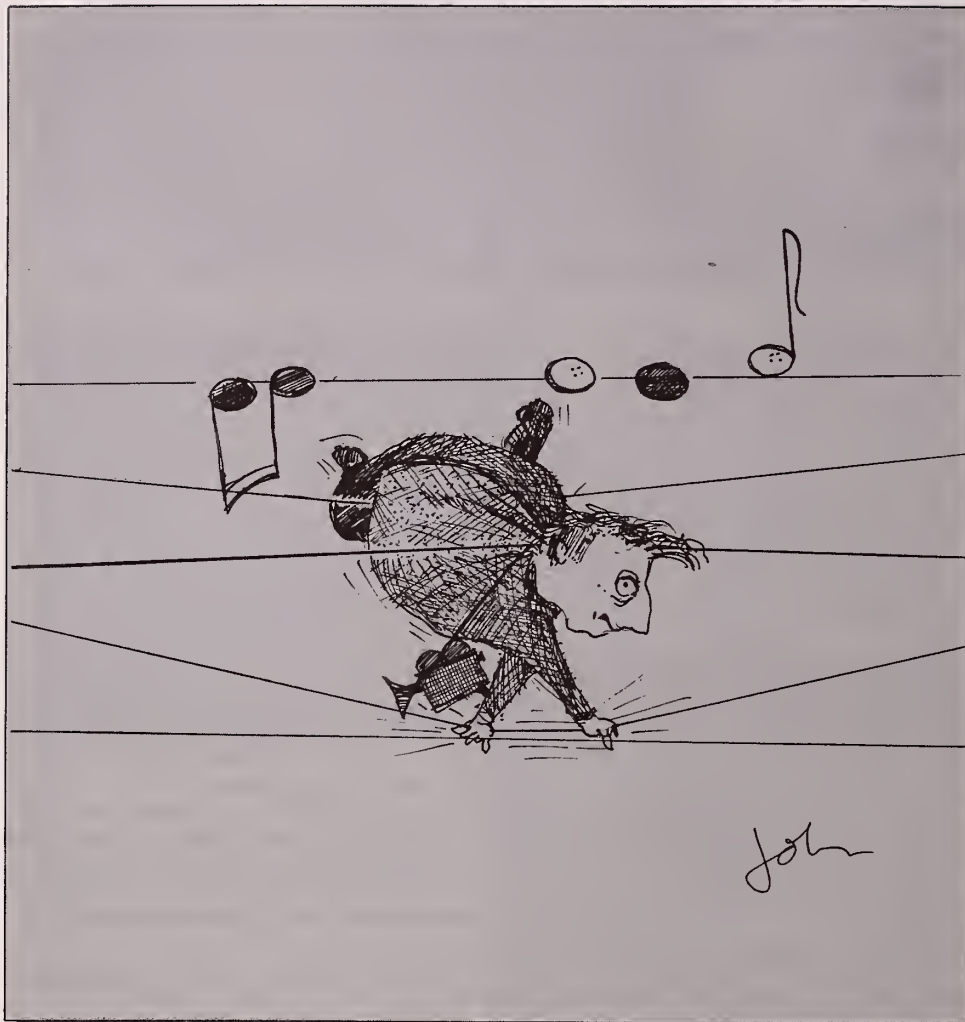
Answer: No. He will need both kinds of permissions, because there are practically no "implied" rights in the copyright law. That is to say, obtaining one right does not carry with it any of the others. Thus, merely because a person buys an artistic work, such as a painting, gives no right to make copies of it; the right to make copies of a film does not give the right to exhibit the film; the right to perform does not carry with it the right to make copies, etc. Thus, he must obtain a license from Dick as well as Nan. In addition, if Filmmaker wants to make a sound recording disc or tape of the film soundtrack, he will need *three* licenses: a synchronization license from Dick, and both synchronization and performance licenses from Nan.

5. Filmmaker gets some unexpected financial help, so he will be able to pay for the needed licenses. In addition to his planned usage of Dick's sound recording of *Blue Blackwater*, he also wants to make use of a sound recording of another piece of music entitled *Last Monday*. While he knows where to go to obtain licenses regarding the *Blue Blackwater* recording, he knows nothing about the ownership of the various rights in *Last Monday*, except the name of the phono record company. He queries where he should go.

STALKING THE REAL OWNER

Answer: It is rare that a filmmaker will know the owner of the copyrighted music he wants to use. In fact, it is rare that a songwriter retains title. Usually it has been assigned to a publisher. Most often, the publisher will have assigned its performance rights to one of the performing rights societies (ASCAP, BMI or SESAC). Because of an injunction in an antitrust decree, while ASCAP and BMI are allowed to license performance rights for television, they cannot do so for theatres, insofar as concerns the United States.

The publisher, typically, will have transferred the "mechanical" rights to an agency for licensing the right to make records, tapes and soundtracks. The largest agency for these purposes is The Harry Fox Agency,



Inc. (110 East 59 St., NY NY 10022). Smaller ones are the American Mechanical Rights Association and the Copyright Service Bureau. One of these "mechanical rights" agencies will usually hold the US theatre performance rights. Among the publishers who have not transferred their mechanical rights to an agency (and thus must be dealt with directly) are: Criterion Music Corp., MacLen Music, Inc., and Acuff-Rose Publications, Inc. But start with Harry Fox. If it does not handle the music, you will probably be started on the right track to finding the firm who can grant the license.

For simplicity in explanation, assume that, considered as a musical composition, ASCAP holds the television performance rights in *Last Monday*, while Harry Fox holds not only the mechanical rights, but also the US theatre performance rights. Further assume that, considered as a second recording, XYZ Records, Inc. holds the mechanical rights in *Last Monday*. Note that record companies typically retain the mechanical rights in their sound recordings.

Where Filmmaker goes depends on whether the film is to be shown on television or in the theatres. Suppose it is both. What he does is the following. For *television* showing, he gets: *A.* a performance license from

ASCAP; *B.* a musical composition synchronization license from Harry Fox; and *C.* a sound recording synchronization license from XYZ Records. For the *theatre*, Filmmaker will follow the above procedure except that he will go to Harry Fox for both the musical composition synchronization and performance rights.

In addition, Filmmaker should check into any required union "re-use" or "new-use" fees with the American Federation of Musicians [address below]. These fees are typically established in the contract leading up to the recorded performance of the music by union musicians.

Remember, if any licensor is in error and does not have the right to grant the license it purports to grant, some independent checking is advisable, because the licensor's liability is usually limited in its contract to the fee paid by the filmmaker for the license.

From an overall standpoint, Filmmaker will, at least theoretically, usually need the permission of *A.* a music publisher, *B.* a music union for re-use rights, *C.* record companies and *D.* artists (composers). Typically, however, a publisher will have obtained the artists' rights, ASCAP the television performance rights and Harry Fox the synchroniza-

tion and US theatre performance rights. So for theatre showing, Filmmaker will need licenses only from Harry Fox and the music union. For television showing, add ASCAP.

ALL CLEAR

6. "Now," Filmmaker says, "I am in the clear, am I not, and can't I use the music in the film any way I want?"

Answer: Not quite. Usually the clearance (license) will protect the composer against such changes that would be disparaging. And if Filmmaker is to make *dramatic* usage of the sound, he must go to the publisher, not ASCAP or BMI, because they do not license "grand" rights, i.e. dramatic rights.

7. Filmmaker asks, "Is there any good reading material on music and film?"

Answer: Yes. Refer to *This Business of Music* by Billboard Publications, Inc., 1515 Broadway, New York NY 10036. The book has several chapters on the relationship of film and music.

8. Filmmaker asks, "What about the small producer, who knows the songwriter and performer, like Nan, and needs only her music and sound recordings. Does he have to go through all of the above legal hocus-pocus?"

Answer: No. He can get all the necessary rights from Nan.

9. Finally, Filmmaker asks, "What can happen to me if I fail to obtain the necessary licenses and permissions?"

Answer: All sorts of horrible things, such as an injunction, "statutory" (specified amount) damages, or at the copyright owner's option actual damages and profits, attorney's fees and costs. There is even a possibility of being criminally charged if the infringement is deliberate. Filmmaker comments that he knows a number of friends who have gotten by without getting permissions and licenses, or if they have been caught, have received only a rap on the knuckles. It is true that a number of independents have gotten by with unlicensed usage, either because it has gone undetected, or the big companies prefer to ignore the situation. However, if they should change their minds, the fat would really be in the fire.

●
Editor's Note: Information regarding musical publishers and authors can be obtained from the American Federation of Musicians, 1500 Broadway, New York NY 10036, (212) 869-1330; ASCAP, 6430 Sunset Boulevard, Los Angeles CA 90028, (213) 466-7681, and Broadcast Music, Inc., 320 West 57 St., New York NY 10019, (212) 586-2000.) ■

Joseph B. Sparkman is a practicing copyright, trademark and patent lawyer based in Portland, Oregon. He writes a legal column for Printed Matter, and also contributes to numerous other publications.

BOOKS

Communications Fever

KENNETH STIER

THE ELECTRONIC NIGHTMARE
by John Wicklein, Viking Press, 1981. \$14.95

Technology is the most important new feature of life in our times. No longer the product of basement tinkerers, technological advances arrive through massive corporate research and development efforts. Its very genesis in commercial and military laboratories taints technology's purported neutrality. To cite one example, nuclear power and its spin-offs is a technology with irresistible military and commercial benefits which only constitutes a threat to the rest of us. If we manage to avert a radioactive end, communications technology may radically alter our personal and political landscape, swiftly moving us toward either greater centralization or decentralization and significantly reinforcing authoritarian or democratic aspects of our society. Describing the shape of the foreseeable future and making recommendations to democratize communications is the purpose of John Wicklein's timely and topical book, *The Electronic Nightmare*.

The author has had a long career in print and electronic media in both public and private organizations, and is currently in charge of funding for public affairs and news programming for the Corporation for Public Broadcasting. In this lucid and remarkably ingenuous book, his concern for democratic communications is evidently heartfelt.

PROMISE OR THREAT?

In eight chapters Wicklein describes the broad promises and threats of the new communications technology, illustrating his arguments with glimpses of systems already implemented across the globe. In sometimes sketchy treatments, he examines the potential of two-way cable, using examples in Japan, the QUBE system, and Reading, Pennsylvania, paying particular attention to the video-text experiments in England. He offers a valuable elucidation of journalistic issues surrounding the birth of the 'electronic newspaper,' and a chronicle of the outrageous rip-off of the public (by now a hallowed American tradition) in the development of publicly-funded but privately-enriching satellites. Also included are a survey of the model Sweden offers for protecting privacy, and a look at Brazil's history of censorship, with an unsettling scenario of

how it might operate if technologically enhanced (a prospect which dispels any suspicion that the title of this book is too lurid). As Wicklein threads his way through the maze of new technologies and their applications, he remains unbeguiled by hype, concluding that the new communications constitute a "clear and present danger." What is really disturbing is that his sometimes alarmist portrayal seems more accurate each time one looks at the industry.

Wicklein imagines a monolithic electronic web as our likely future, rather than the various disjointed hardware strands that we have today: "All modes of communication we humans have devised since the beginnings of our humanity are coming together now in a single electronic system, driven by computers." The focal point will be the home communication set (HCS), a TV linked to a computer by a keyboard. Plugged into society in such a manner, we will be able to conduct virtually the entire range of human activities through the electronic magnetic spectrum. This is the wonder and the root of the threat.

TOTAL SURVEILLANCE POSSIBLE

An integrated network would offer virtually complete control of content to those owning and operating the telecommunications system. This control of content—both that flowing from information providers to the home, and that flowing out of the home to various corporate and governmental destinations—remains the crucial issue. Will the already narrow range of information sources dwindle further? Will privacy as we know it effectively become obsolete, as advertisers, political strategists, inquisitive governments and those in power rifle the computer files which would store the substance of every transaction on the HCS?

The most disturbing trend is the merger of content providers and transmitters: witness the coup AT&T engineered so that it now can also be an information vendor, or the telepublisher status sought by the cable operators. Monopolistic or oligopolistic control is a threat anywhere, though in this country it is less likely to come from the government than from corporations.

Separating ownership of the technology from control of the content is the principle that should be incorporated in communications systems and, in fact, guides the Western European public telecommunications car-

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COURTESY FILMMAKER

riers, effectively guarding against otherwise tempting abuses. Regrettably, just as the foundation for an extended electronic nervous system is being laid in the US, our government, seized by supply-side fever, is loosening the few remaining restraints on corporate pursuit of total telecommunications control.

COWBOY CAPITALISM & THE FCC

Recently, in the new communications magazine, *Channels*, editor Les Brown (a former *New York Times* TV critic) characterized FCC chairman Mark Fowler as dangerously unaware that "his actions could affect the quality of our lives. or ... the future of the American democratic system. He is a regulatory nihilist in control of an agency that is supposed to look after the public's stake in electronic communications, an ideologue who believes that free markets are the answer to everything." At this crucial phase of moving into the "information age" cowboy capitalism rides particularly roughshod over the public interest.

Wicklein is concerned that private initiatives in telecommunications be harnessed to ensure the public's interest. Curiously missing in his discussion is the role the Congress might play, and is beginning to, in the formulation of policy. Instead, Wicklein looks to the President for guidance. He acknowledges that "as a practical matter—given the American form of government, media and education—the public is not likely to become sharply aware or concerned about this [communication issues] unless it is brought to its consciousness by the President. To do this the President must himself understand what is at stake in the communications system and be determined to shape its development in the public interest." This blithe suggestion is ironic considering the "broadcast as business" philosophy of our current presidential media mannequin.

It is probably a measure of his earnestness and sense of urgency that along with this, Wicklein advocates the establishment of a Cabinet-level Department of Communications that would formulate a coherent national policy. While he's at it, he also suggests a reconstitution of the FCC to "make it responsive to the public's need rather than commercial needs." These are noble but slightly chimerical notions, considering the weight of precedents that they would have to shrug off.

In his conclusion Wicklein offers many specific recommendations which go far beyond the current range of debate. For one, he advocates the establishment of a "non-profit public interest news organization on the model of Ralph Nader's consumer interest research organizations in DC," this to "guarantee that non-corporate, non-establishment points of view are included in the public's electronic information systems." He also urges us to consider something still largely unthinkable in the US: a non-profit public telecommunications corporation that would run a user-controlled "National Information Utility" to ensure inclusion of all in the benefits of the "information age." If it is true that it takes about thirty years for a progressive idea to be implemented, we may have to wait until the situation becomes quite dire before much is changed.

I hope it is plain that I consider this an important book, written for the general public in an accessible if sometimes lackluster style. The subject matter is profound and the treatment far-reaching. This overview of telecommunications and its social implications deserves wide recognition. ■

After a flirtation with a particularly nasty Fortune 500 company, Ken Stier has committed himself to the freer and purer (though more precarious) pastures of the freelancer.

In Focus, continued from page 8

camera joined to the optics of the familiar flatbed. The video camera sees a stream of film frame images seamlessly lap-dissolving into one another, dispatching frame rate problems altogether! The film can be transported at any speed, and the video camera, regardless of video frame rate, will reproduce clear images. This provides an appealing alternative to stretching 24 film frames over 30 of video, but there is a price to be paid. The images dissolve into one another through a process of optical compensation whereby parts of three frames are always present in the perceived single image. Furthermore, distortion of image geometry increases in the peripheral areas during interframe dissolves. Over the years, film chain projectors have been devised in this country based on the polygon prism, and Rank Cintel in the late 1950s adapted the principle to a flying spot design. None of these efforts were commercially successful. It will be interesting to follow the fortunes of this current manifestation, for despite the endorsement of Francis Coppola, it is questionable whether broadcast-quality transfers are possible with this method.

FILMING AT 30 FPS

In NTSC 30 fps countries like the United States, the frame rate problem could also be entirely avoided by *filming* at 30 fps. This would facilitate all film-to-tape applications and provide a bonus in image definition.

Transferring images from 24 fps to 30 fps by extracting an additional video field from every other frame of film renders two out of every five video frames false. In other words, two out of five are a composite, an interlace of fields scanned from adjacent but separate film frames. Transferring film to video on a 1:1 basis, as is the practice in Europe, is felt by many to offer significantly enhanced results. Of course, film exposed at 30 fps would be consigned to telecine and could not be projected conventionally as film. Practical problems include the increased consumption of film at the higher frame rate, the corresponding rise in camera noise, and the lack of 30 fps crystal synch in available cameras. The Bosch linear array CCD telecine and the digital Rank flying spot scanner, however, are outfitted to transfer 30 fps film.

As film-to-tape increasingly makes its presence felt, those involved will recognize that different systems and combinations of systems will yield a variety of outcomes in the areas of color and contrast. No image recording medium, including film, is linear in response. Each "contributes" something to the image, usually something undesirable. Silver halide film emulsions are inordinately sensitive to blue wavelengths, and CCDs insensitive. Telecine color correction systems, moreover, range widely in approach and sophistication. All of this suggests an analogy to an (imaginary) multiplicity of motion picture print stocks, each representing a choice in latitude, saturation and color. Undoubtedly there is plenty of fodder here for future controversy.

FOOTNOTE

While it is not the intent of this column to endorse products or publications, it is strongly felt by the author that the March 1982 issue of *American Cinematographer*—typically a house organ of the Hollywood-based commercial motion picture establishment—is particularly worthwhile. Addressing the topic of Electronic Cinematography, this substantive issue is a primer that will serve as a thorough introduction to the frontiers of video and film. Subjects include high-definition television, video lighting, electronic cinematography cameras, digital video, video-assisted film editing, post-audio processing, etc. Not to be missed. ■

David W. Leitner is an independent producer who works at DuArt Film Labs in New York. Next month: Film Color vs. Video Color.

Correspondence, continued from page 3

Relief for their courage in committing themselves to straightforward action. I hope AIVF will follow suit!

I shall be so bold as to be prophetic. The American and European dominance of information resources will end. The so-called Third World will become equal partners in

information wealth and those who stand to block this inevitable change will be left far behind. There will be no bandwagon to conveniently jump upon for those lagging.

Mark A. Hukill
Niamey, Niger

HOWL FROM THE NORTHWEST

Dear Independent:

Another howl from the hinterlands: we're in postproduction on our no-budget feature film, an R-rated 100-minute 16mm color. Things are starting to shake in Portland. Penny Allen's just completed her second feature and is being test-marketed in Honolulu. We're looking for a distributor. Dave Ling has a two-thirds completed feature. Don Gronquist is in post on a 35mm low-budget horror-type movie. *Small Windows*, a 16mm blow-up, was completed long ago and still seeks distribution. Tom Shaw, whose equipment makes many of the above films, has shelved *The Great Oregon Kidnap Caper* for lack of a distributor, and another half dozen have prospectuses circulating. Not much coordination of efforts though. Every filmmaker for itself and the government against all. Well, my time is up on this electric typewriter so it's back to the pyrite mines. Just wanted to touch base. I find your pub helpful,

Steve Lustgarten
American Taboo Productions

NEW OPTION

Dear Independent:

I'm currently making frantic efforts in relation to gaining finance from Channel 4, the new channel broadcasting in England since November '82. My group, *Co-option*, is battling to get funding for a women's film and video project, which not only looks at the interface between the two media but also takes as its theme "Woman as subject, creator and audience." We intend to set up a project that will teach practical skills in film and video production, alongside theoretical seminar/screenings which will engender critical feminist practice. Eventually, we envisage a series of productions (on tape, film or whatever) which will involve women who either have had precious experience in media or have started with no practical experience at all and have developed their practice through involvement with the project. As you will understand, all this is taking up a large amount of time/energy and financially is at a very critical stage. Fuller details to follow.

Jini Rawlings

Editor's Note: Jini Rawlings is a member of London Video Arts, and is also on the editorial collective of *Undercut*, the magazine of the London Filmmakers' Cooperative. She is working on an article on British video for *The Independent*, but has been so busy that for now, she sent this letter instead.

MAY 1982

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Sony SLO-340, 1/2-inch Beta vcr	25
JVC CP-5000, 3/4-inch player only	25
RF unit for any deck	5
Cameras	
JVC KY-1900 3-tube color	75
Panasonic WV-3990, low-light color	35
Sony DXC-1610, color	25
Hitachi FP-3030, color	25
Sony AVC-3450, black & white	10

Audio

Electrovoice RE-16 cardioid mic	10
Electrovoice 635A omnidirectional mic	5
Tram lavalier mic	10
Shure M-67 mic mixer	15
Mic stand	5

Lighting

Lowel Omni focusing spot	10
Lowel Tota-3 Kit	20
Spare bulb	5

Accessories

JVC TM-41au 5-inch color monitor	15
Universal fluid head tripod	15
Bilora light-weight tripod	5
Batteries	5
Camera extension cable	5
Spare cables (AC, audio, coaxial)	1
Dolly	5

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

AIVF FORUM



Members show appreciation for staff reports. From left: Jane Morrison, President; Lawrence Sapadin, Executive Director; Sol Horwitz, Short Film Showcase Project Administrator.



SOL RUBIN

MEMBERS MEET

AIVF held its annual membership meeting on March 23, 1982. Opening remarks were delivered by President Jane Morrison and Executive Director Lawrence Sapadin, with the Association staff reporting further on the highlights of 1981, and goals for 1982.

Discussion was then opened up to the membership, with one member signalling the need for greater minority representation on the AIVF staff.

The most extensive discussion was reserved for the question of whether it is proper for the Association Board to take or endorse positions on social or political issues which are not directly related to independent film or

video production (i.e. the military budget, El Salvador, abortion). After extensive discussion on both sides, a consensus was reached that the general question should be placed before the entire membership through a referendum vote accompanying ballots for new Board members.

Following the open forum, nominations, including several received in advance by mail, were made and seconded:

Ayoka Chenzira, Daniel Edelman, Lillian Jimenez, Peter Kinoy, Robert Richter, Tom Turley, William Greaves, Manny Kirchheimer, Denise Oliver, Matthew Clarke, Martha Rosler, Jackie Shearer, Marc Weiss.

The meeting closed with food, drink and a party that took us into the next business day. ■

MINUTES OF MARCH MEETING AIVF BOARD OF DIRECTORS

● **CPB** — AIVF addressed the CPB Board at its March 4, 1982 meeting in opposition to a proposed restructuring of the Program Fund. In response, at least in part, to pressure from the independent community, the CPB Board voted to retain the current Program Fund structure. (For details, see *Media Clips*, this issue.)

● **WNET**: AIVF has received word that the *Independent Focus* series selection process went well, with the panel having played a strong role in selecting the series' films and tapes.

● **THE INDEPENDENT**: Kathleen Hulser, new editor of *The Independent*, discussed her plans for the FIVF magazine and sought ideas from the Board for new development. Areas for growth include expanded coverage of foreign markets, cable and minority issues. The publication is currently seeking a new advertising representative, and is expected to grow to 32 pages with the Summer issue.

● **UNION COMMITTEE**: Has met with Tom Turley (NABET 15) and John Sucke (SAG) to analyze union contracts and discuss closer working relationship between indies and the unions. Scheduled to meet with Doug Hart (IATSE Local 644) on March 22. For more information on upcoming meetings, call AIVF at (212) 473-3400.

● **FESTIVAL BUREAU**: Bureau chief Wendy Lidell reported that the fest program has been growing, and will be running an expanded column in *The Independent*. Bureau is seeking membership feedback on quality of festivals attended.

● **ED ASNER SUPPORT**: Board resolved to send a letter of support to Ed Asner affirming his right to speak out—in his individual capacity—on political issues without imperiling his position as president of the Screen Actors' Guild.

AIVF Board meetings are scheduled for 7:30pm on the second Wednesday of each month. Meetings are open to the public. Members are encouraged to attend and share their views with the Board. ■

MORE FESTIVALS

MORE FESTIVALS has been compiled by Sian Evans, Marina Obsatz and Wendy Lidell with the help of *Gadney's Guides* and the FIVF files. *Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. Application forms for some festivals are available to members on request from the FIVF office. If your experience with a particular festival is different from how we report it, please let us know so we can improve our reliability.*

FOREIGN

• **BRAZIL SUPER-8 FILM FESTIVAL**, August, is held in Sao Paulo for one week. The contest invites entries in Super-8 and 8mm, no more than 20 minutes in length, in the categories of Fiction, Documentary, Animation, Experimental, Educational and Humor. Awardees win a six-month tour of Brazil, which begins after the festival. Entry fee not required; festival pays return postage. Entries are due in June. Contact: Abrao Berman, Grife-Acao Super-8 Center of Cinema Studies, Rua Estados Unidos 2240, 01427 Sao Paulo-SP, Brazil.

• **OTTAWA INTERNATIONAL ANIMATION FILM FESTIVAL**, August 13-18, was established in 1976 by the Canadian Film Institute to celebrate world animation art. Along with the Zagreb Festival which takes place in May, Ottawa alternates biennially with Varna and Annecy. These four festivals are generally recognized as the major animation festivals. Entries in 70, 35 and 16mm which have premiered within the last year are invited for competition in the following categories: under 3 Minutes, 3-30 Minutes, Promotional (commercials, PSAs and fillers), Student's First, Independent Filmmaker, For Children and Instructional. Festival may show one minute on television for publicity. No entry fee; entrant pays postage. Entry deadline: June 1; films by June 15. Contact: Kelly O'Brien, Director, Canadian Film Institute, 75 Albert Street, ste. 911, Ottawa, Ontario K1P 5E7, Canada, (613) 238-6748.

• **SALERNO INTERNATIONAL FESTIVAL OF CINEMA FOR CHILDREN AND YOUTH**, July-August. Established ten years ago, this festival is sponsored by the Ministry of Tourism and recognized by UNICEF and UNESCO. Its aim is to deal with youth and childhood-oriented themes, and also to give young people a chance to show work that they have produced themselves. Categories include: Story, Animation, Teaching-Information, Documentary and Problems of Childhood. Medals, certificates and sponsored prizes are awarded to selected films. Films are selected by juries of children and youth. No entry fee; entrants pay all postage. Entry deadline: June. Contact: Claudio Gubitosi, Artistic Director, 84095 Giffone Valle Piana, Salerno, Italy.

• **SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL**, September. Since 1953, San Sebastian has stressed the importance of film as an art form, and offers a showcase for international producers, directors, technicians and artists. Once one of the world's leading festivals, it has suffered from time, political strife and the fickleness of popularity. However, "old soldiers never die," and last year 40,000 people were estimated to have attended this 12 day annual event. (A maximum of 23 features

are accepted into the festival with a limit of 4 per country. The other categories are: Short, up to 35 minutes; Experimental-Artistic, for "limited-exhibition independent, marginal, underground films"; and New Directors. Prizes are given out to selected works in all categories, the most coveted being the "Donostia Prize" (\$10,000) awarded in the New Directors section. Films are accepted in any gauge but may not have been commercially exhibited in Europe except for the country of origin. Work must have been completed within the last 12 months. No entry fee; entrant pays postage. Entry deadline: June. Contact: Pilar Olascoaga, General Secretary, Reina Regente s-n, PO Box 397, San Sebastian (Guipuzcoa), Spain.

• **TOURFILM INTERNATIONAL FESTIVAL OF TOURIST FILMS**, October. Established in 1968, this festival is held in Karlovy-Vary, Czechoslovakia for one week. Its purpose is to promote tourism through a broad international screening to an expected audience of 10,000 viewers and it is recognized by all Government Committees for Tourism of socialist states. The festival accepts entries in 16 and 35mm to a maximum of 25 minutes in length, and awards several prizes to selected entrants. Categories are: Documentary, Reportage, Animated and Acted. There is an entry fee of \$50, but the festival pays return postage. Entry deadline: June. Contact: Ing. Lidmila Vaiglova, Director, Government Committee for Tourism, Staromestske Namesti 6, 11001 Prague 1, Czechoslovakia. Second Contact: Jiri Mikes, Mekur, Vaclauseke Nanestriz 8, 11213 Prague 1, Czechoslovakia.

DOMESTIC

• **CHICAGOLAND EDUCATIONAL FILM FESTIVAL**, October, is a growing competitive film festival held annually in Chicago. Sponsored by the Division of Visual Education of the Chicago Board of Education, Northeastern University and St. Xavier College, the Festival views independent and commercial films which are suitable for the educational market. This subject limitation does not, however, restrict the quality and variety of films entered and viewed here. Started in 1976 with just over 100 entries, the Festival has expanded to nearly 400 entries sent primarily from the coastal and stylistic extremes of New York City and California. Entries, due by late June, are previewed by teaching professionals and the public at Northeastern University. Final judging is done by film producers at the two-day screenings, which are held at two separate locations on opposite sides of Chicago in order that more of the public may attend. Winning entries are actively distributed to schools and libraries. Submissions should be 16mm film, under 30 minutes long. Entry fee is \$15. Contact: Fred Rosengarden, 1849 West Pershing Rd., 3rd floor, Chicago, IL 60609, (312) 254-4550.

FIVF FESTIVAL BUREAU

Participant's Report

We need your assistance to monitor festivals accurately and keep producers apprised of the most up-to-date developments in this quickly changing area.

Use this checklist to evaluate each festival you enter, and write us with your responses. Both good and bad impressions or experiences are valuable in tracking a festival's performance.

The Festival Bureau's effectiveness depends on your participation. Thanks!

1. Was the selection process fair? If not, how was it unfair? The rate structure?
2. How accessible/inpenetrable/helpful was the festival's office and staff?
3. How was your print/tape handled? Was it returned promptly? Damaged?
4. Was the festival well attended by:
 - critics/press people?
 - the public?
 - buyers (exhibitors, distributors, TV programmers)?
5. Did you get enough press? Sufficient exposure? Did you make any sales?
6. How was the festival set up to encourage or discourage these results?
 - Were press conferences held?
 - Were exhibitions conveniently scheduled and located?
 - Was there sufficient publicity?
 - Were private screenings possible?
7. What was the best thing about the festival?
8. What was the worst thing about the festival?
9. Did you have a good time if you went?
10. Did the festival live up to its promises? Was it worth entering?

Send your reports to:
FIVF, 625 Broadway, 9th floor, New York NY 10012, or call: (212) 473-3400

SHIPMENT TO OTTAWA ANIMATION FESTIVAL

IN ORDER to help you avoid hassles with strict Canadian customs regulations on film "imports," the FIVF Festival Bureau will be shipping entries to the Ottawa International Animation Festival. (See listing in this issue for festival description.)

ALL ENTRIES must arrive in the FIVF office no later than May 31.

ENTRY FORMS will be available from the office on request, and must be mailed directly to the Ottawa Animation Festival by June 1. Our film shipment will not reach Ottawa until June 15, so this is important!

REQUIRED with your film entry:

- Return address (and phone #) on FILM CAN and CASE!
- Synopsis of film
- Three stills
- Animator's biography

HANDLING FEE:

	AIVF members	Non-members
Up to 5 minutes	\$5	\$8
5 - 15 minutes	6	9
15 - 30 minutes	7	10

ADDITIONAL PRESS MATERIAL beyond the requirements are always advisable. For entry forms and more information call Marina Obatz at FIVF, (212) 473-3400, or Kelly O'Brien in Ottawa, (613) 238-6748.

PLANNING TO MOVE?

It takes 4 to 6 weeks to process changes of address, renewals and other changes in your mailing status. Don't wait until after you have moved to send AIVF your new address. Give us as much advance notice as possible and include your current mailing label, and you'll keep on receiving *The Independent* without interruption

HAVEN'T YOU JOINED YET?

AIVF membership brings you services, health insurance, 10 issues of *The Independent*, and a voice in Washington. \$25/year.
AIVF, 625 Broadway, NYC NY 10012. (212) 473-3400

No Go Video?

Many festivals are beginning to accept videotape, although our most recent information may not reflect this. If a particular festival seems appropriate for your tape, you should call them and ask if they will accept video. If they don't, encourage them to start. Enough requests may begin to influence their policy!

• **CINDY COMPETITION**, September, is sponsored by the Information Film Producers of America, and occurs at their annual Conference and Trade Show. Eastman Kodak also supports the event, which is oriented towards audiovisual material for communication as opposed to entertainment. From an average of 800 16mm and videotape entries, 100 winners are chosen for grants of up to \$1500 in cash, services and equipment. The emphasis is on "career-oriented" and industrial producers rather than "independents". Preliminary judging is held in IFPA regional chapters. Fees range from \$25 to \$85 for entries, which are due in June. Contact: IFPA, 750 East Colorado Blvd., Suite 6, Pasadena CA 91101, (213) 795-7866.

• **HOMETOWN USA FILM AND VIDEO COMPETITION AND FESTIVAL**, August, is sponsored by the National Federation of Local Cable Programmers (NFLCP). This "national hometown" festival was originated in 1978 for a variety of purposes, which include: creating a showcase for public access channels, publicizing community use of cable TV for "social change and community communications," aiding "independent video and filmmakers and public access programmers," and "showing the state-of-the-art of public access programming as it exists today." After winners are screened at the NFLCP annual convention, they are distributed on the "National Bicycle Tour" to any public place which offers to serve as a host site. Entries must be accompanied by disclosure of the source of funds. Themes include Public Affairs, special audiences, Women and Minorities etc., and cover just about anything. Past winners have included *Showdown at the Hoedown*, a documentary on a Tennessee Fiddlers' Jamboree; *This is TV—America* by Tom Dewitt and Air Force of Albany NY, consisting of street interviews intercut with examples of the programs discussed and skits on TV fare; *As Large as Life and Twice as Natural* by University Community Video Center of Minneapolis, a documentary on a Twin Cities jazz group; *A Common Man's Courage* also by University Community Video, about John T. Bernard of north Minnesota, a radical Congressman in the 30s and 40s. Host sites are sent press material and asked to pay a sponsoring fee for 5½ hours of programming. Entry fee: \$5, due June 21. Contact: Madison Community Access Center, 1024 Regent St., Madison WI 53715, (608) 222-7317.

ATTENTION PRODUCTION FACILITIES

We are updating our *Directory of Film/Video Editing Facilities & Screening Rooms*. Our 1200 members use this directory daily. Those interested in getting listed should send detailed information to:
Odessa Flores, AIVF, 625 Broadway,
New York NY 10012, or call (212)
473-3400.

• **INTERCOM**, Sept. 17, is a competition held in occasional years to applaud exceptional industrials in 35 and 16mm film and ¾" and VHS videotapes. Once part of the Chicago International Film Festival, the judging is now conducted privately by Chicago professionals. Entries are sent to panels of more than 100 jurists. Production budgets are a relevant factor in the judging. Winners are announced at a banquet attended by an average of 400 people. There are no fees or limits on length, and submissions are due June 18. The sponsor and organizer of this Festival is Cinema/Chicago, also the organizer for the Chicago International Film Festival, as well as other festivals and film-related events throughout the year. Contact: Cinema/Chicago, M. Kutza, 415 North Dearborn St., Chicago IL 60610, (312) 644-3400.

• **INTERNATIONAL WILDLIFE FILM FESTIVAL AND CONFERENCE**, July 9-11, is a function of the International Wildlife Foundation. This year the event occurs at the Hyatt Regency in Dearborn, Michigan; past sites have included Las Vegas and Reno. The Foundation is supported solely by individual donations for the express purpose of developing a platform for wildlife filmmakers. Proceeds will go towards an as yet unrealized Wildlife Museum in Tucson. Much money is spent on the Festival catalogue, which is replete with the names of those who attend the Festival, particularly those with money or publicity to give. Fees for 16mm or ¾" entries are also "personalized"—you must pay \$25 to \$75, according to your status as Broadcast, Distributed Professional or Amateur. Entrants pay their own postage. Past judges have included Chris Parsons of the BBC Natural History unit, photographer Leonard Lee Rue III, and producer Fred Trost. Past winners in the category of Broadcast include Partridge Films, BBC, and ABC; in the Distributed category, South African Tourist Cor-

COMING SOON

Festival Entry Deadlines in July

- San Mateo County Fair Fairworld Film Festival • Cannes International Amateur Film Festival • Northern Pennsylvania Filmmakers Society (NPFS) Amateur Super 8 Competition • Besancon International Musical and Choreographic Film Festival • Gold Mercury International Film Award • Freedoms Foundation National Awards (School Category) • New York Film Festival • Festival of Festivals, Toronto • Montreal World Film Festival • Northwest Film and Video Festival • Columbus International Film Festival • Techfilm International Film Festival on Scientific and Technical Progress • PSA-MPD Teenage Film Festival • San Antonio Cine Festival

Festival Entry Deadlines in August

- Society of Amateur Cinematographers (SAC) International Amateur Film Festival • West of England International Film Festival • Chicago • Documentary Film Event of the Non-Aligned World • Cine Magic SVA Short Film Search • Stiges International Fantasy and Horror Film Festival • San Francisco International Film Festival • Telluride Film Festival • Banff International Festival of Films for Television • London Film Festival • Mannheim* International Film Week • Figueira da Foz International Cinema Festival • San Sebastian International Medical Film Festival • Hong Kong Independent Short Film Festival • Cinestud International Festival of Student-Made Films • Cork International Junior Film Festival • Kranj International Festival of Sport and Tourist Films

*Applications are available from the FIVF office. For more information call Penny Bernstein at (212) 695-2542 or 929-0022



Lucy Winer's *Greetings From Washington* premiered at the San Fran Gay Film & Video Fest last year. This documentary, concerning the 1978 National March on Washington for Lesbian & Gay Rights, will be screened during *The Independent Closet*, an FIVF Screening/Discussion about gay & lesbian independent media, June 8, 7:30pm.

poration and the Provincial Government of Quebec; in the Amateur category, Robert Landis, Denis Irwin and Theodore Wyckoff. Entries due by June 5. Contact: Eric Hubbell, 5151 East Broadway, Tucson AZ 85711, (602) 745-0126.

• **MARGARET MEAD FILM FESTIVAL**, Fall, is named after the famed anthropologist whose pioneering work in multi-media-facilitated research did so much to establish and encourage the use of film for documentation and analytical purposes. Beyond creating a body of irreplaceable anthropological material, Mead championed that aspect of documentation which has made anthropology an extremely accessible source of public education. Some 40 films in 16mm are pre-selected for 5 screening areas in the American Museum of Natural History. In some years the works of particular outstanding anthropological filmmakers are featured, such as David and Judith MacDougal's work on Australian aborigines. Almost 75% of the films are by independents. Topics range from tapdancing to labor movements, blues history, Eskimos and *The Cows*

of *Doloken Paye*. Entries are due in June. Contact: Florence Stone, American Museum of Natural History, 79th St. and Central Park West, New York NY 10024 (212) 873-1300.

• **NATIONAL MENTAL HEALTH FILM FESTIVAL**, November, takes place at the NMHA annual meeting. Films in 16mm are judged regionally before the competitive viewing at the Festival. Categories include Aging and Aged, Child-Adolescent, Minority, Mental Illness and Treatment, and Documentaries over 30 minutes in length. Fees vary. Although there are no cash prizes, the exposure to a target audience of potential users is clearly advantageous for appropriate films. Entries due in June. Contact: Lyn Schultz-Writsel, 1800 North Kent St., Arlington, VA 22209, (703) 528-6405.

• **SAN FRANCISCO GAY FILM AND VIDEO FESTIVAL**, June 21-26, features over 50 films including some 10 features, at the Castro and Roxy Theatres in San Francisco and the Pacific Film Archive in Berkeley. Originally organized in 1976 by a group called Persistence of Vision, the non-profit video and film collective Frameline has since assumed operation of the Festival. Frameline has now combined the Gay Film and Video Festivals—previously separate events—with the video portion shown on public access TV in San Francisco. Films in 35, 16 and Super-8mm, and ¾" videotape are prescreened by category: Feature, Documentary, Shorts, Super-8 and Video. More than 6,000 attend the week-long Festival, which is concurrent with Gay Freedom Week. Short films are also pre-judged by the Frameline Board of Directors and other producers, among them Frances Reid from Iris Films, a feminist film collective, and Vito Russo, author of *The Celluloid Closet*. Until last year, winners received a percentage of the door, but this year there will be specified awards of \$2500. Frameline distributes a package of the shorts to national organizations and theatres, in response to what they perceive as an obvious need. Past premieres at the Festival included Lucy Winer's *Greetings from Washington, DC*, and *A Woman Like Eve* by Nouchka Van Brakel. Entries are due by May 15 at the absolute latest, with no fee save return postage. Contact: Michael Lumpkin, Frameline, PO Box 14792, San Francisco CA 94114, (415) 864-5164.

HEALTH INSURANCE FOR AIVF MEMBERS

AIVF now offers its members an excellent Group Life & Medical Insurance Plan. Highlights include:

- \$1,000,000 Major Medical Plan, which pays 85% of all eligible expenses not covered by the Basic Plan
- \$10,000 Group Life and \$10,000 Group Accidental Death or Dismemberment Insurance
 - Partial psychiatric coverage
 - Reimbursement for illness, injury & hospital expenses

If you are a member, write:
AIVF Health Plan, TEIGIT, 551 Fifth Ave., New York, NY 10017. If you're not, call AIVF at 473-3400 and ask for free membership & health plan brochures.

EDINBURGH SHIPMENT

The FIVF Festival Bureau will be handling a group shipment of films to the Edinburgh International Film Festival. Entry forms are available from the FIVF office and must be mailed directly to Edinburgh by June with a synopsis, press material and stills. (The Festival Director recommends bringing additional publicity material with you to the festival for posting and distribution, but some is needed in advance for publication in the festival catalogue.)

Prints are due in the FIVF office by June 18.

All entries must be accompanied by return address (and phone #) on FILM CAN and CASE!

SHIPPING AND HANDLING FEES:

	AIVF members	Non-members
Up to 30 minutes	\$30	\$40
30 to 60 minutes	\$40	\$50
60 to 90 minutes	\$50	\$60
Over 90 minutes	\$60	\$70

This fee covers overseas shipment to Edinburgh and return domestic postage. Edinburgh has agreed to waive their entry fee (\$10 per 10 minute reel) for entries in this shipment, and to return the films to FIVF at their expense. Filmmakers generally pay all postage in addition to the entry fee, so although the fees may seem high, they represent a significant savings to you.

Films which are not selected for the festival will be returned to us in late July. Selected films will be kept until the festival in late August and returned in early September. The festival will accept entries for selection on videotape, but if selected, prints will have to be shipped to the festival in August at your expense.

For entry forms and more information, call Wendy Lidell at (212) 473-3400

Send all films to: FIVF, 625 Broadway, New York NY 10012, ATTENTION: EDINBURGH.

A Call To Disarm

The Cultural Media Task Force invites you to join the June 12th Disarmament Campaign by contributing your filmed or taped material on disarmament and anti-nuclear issues. We are developing programs for travelling shows and possible satellite feeds. Rough, uncut or incomplete material welcome, but you must have licensing rights. All material will then go into the files of the disarmament media project of The Media Network for future accessibility to media users. Send printed material only to Wendy Lidell, AIVF, 625 Broadway, New York NY 10012.

NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to *The Independent* c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 15th of second preceding month (e.g. April 15 for June). Edited by Odessa Flores

BUY • RENT • SELL

• **FOR SALE:** 2 6-plate 16mm Steenbecks. Mint condition. Cinetudes Films Productions, Ltd., (212) 966-4600.

• **FOR SALE:** Stellavox SP 7 reel-to-reel recorder, stereo with synchrontone head, very good condition. \$900 or best offer. Includes transformer, Canon plus, adapter box. Also available: 1 Electrovoice 635A dynamic omnidirectional mike and 1 AKG 202 dynamic cardioid mike, both with cable. Contact: Brian Kahin at ICAP, 625 Broadway, New York NY 10012, (212) 533-9180.

• **FOR SALE:** Beaulieu 40082II w/backwinding attachment, rechargeable Ni-cad battery, set of decamired filters, gadget bag, Halliburton aluminum case, Star-D tripod w/brass fittings, Hervig viewer, Bolex cement splicer, Hollywood rewinds etc. All excellent condition, \$1700. Contact: Don Druker, 204 Pender Pl., Rockville MD 20850, (301) 279-0244.

• **FOR SALE:** 16mm Arri S w/ Schneider lens (50mm & 16mm), Angenieux L4 17-68 zoom, Sun 80-240 zoom, power cable, case, body brace, variable speed motor. Good condition & checked by Roessel CPT, \$2500 negotiable. Contact: Paula Court, (212) 254-3991.

• **\$350 VIDEO CREDIT** w/ EUE/Screen Gems available at 15% reduction. Credit good for all video goods & services by EUE. For info contact: Steven Jones, (212) 928-2407.

• **FOR RENT:** 16SR camera w/Angenieux 10-150 zoom & complete accessories; tripods; light kits. Substantial discount below commercial rates. For info contact: Coleen Higgins or Ghasem Ebrahimi, (212) 787-5715.

• **FOR SALE:** Sony 3400 ½" reel-to-reel portapak deck w/all accessories, \$150; Panasonic 3130 editing deck, ½" reel-to-reel, \$400; ½" reel-to-reel tapes, \$6 for 1-hr. & \$4 for ½-hr. All good condition. For info contact: Jeff Byrd, (212) 233-5851.

• **FOR SALE:** Eastman 25B 16mm projector, 1000W Xenon pedestal mounted, opt-mag sound, brand-new 100W Xenon lamphouse, bulb, power supply, takes 6000' reel: \$5000. EIKI EX-1510 16mm projector, 300W Xenon opt-mag sound, spare lamp: \$1500. Both for \$6000. Excellent condition. Contact: Karen Cooper, (212) 431-1592.

• **FOR SALE:** Paillard Bolex H-16 (16mm) movie camera, Elgeet 13mm F1.5 wide-angle lens, Cine Kodak f4.5 150mm telephoto lens, Yvar f2.8 75mm telephoto lens, Switar f1.4 25mm lens (normal), Bolex pistol grip, Som-Berthiot paris pan cinor lens, filter adaptor for same, cable release, Bolex cine fader plus case, Riso binoculars. For

prices & more info contact: Ms. Wolf, (212) 573-3118 or 3226.

• **FOR RENT:** BVU 100, Sony 1640 w/experienced cameraperson, \$175/day. For info call (212) 982-2627.

• **FOR SALE:** Steenbeck 900W 6-plate 16mm, \$9000; Nagra III, \$1800; Sony 1610 camera, 2/2 batteries; Sony 3800 U-matic recorder, Sony AC color & charger unit, \$2100; Auricon 16mm 2/12-120 Ang., case & 2 mags, \$1200; Moviola 16mm, \$800; Uhler optical printer 16-35, \$1700. For info contact: Nugent, (212) 486-9020.

• **FOR SALE:** 6-plate Moviola M86 w/flickerless prism, low wow & flutter, quick stop, torque motor box. New Jan. 1980. Price negotiable. Contact: Susan Woll, (617) 876-5022 or Ron Blau, (617) 354-6054.

• **FOR SALE:** Mitchell 1200' magazine, \$400; Anvil case for 2 1200' Mitchell mags, \$125; Frezzi F-30 EXF 30vdc fast-charger power belt & Frezzi BC-30 fast-charger, \$600; Frezzi double-shoulder body brace for 16mm cameras, \$100; Sony professional mixer Mx-670 w/ 6 microphone inputs, 2 channel output, \$300. For more info contact: (716) 885-9777.

• **FOR SALE:** Hitachi GP-7 camera w/Canon F 1.6 manual zoom/iris lens, genlock, batteries, shotgun mic, cable, shoulder mount, case, A/C adaptor; mint condition \$1800. Composite Video VE-400 proc amp/enhancer w/chroma & hue control, fade-to-black; mint, \$1500. 3M 812 buses, 8 inputs, 12 effects, soft wipe, joystick, spotlight, \$1000. Contact: Maltese Media (201) 247-4740.

CONFERENCES • SEMINARS

• **YUGOSLAVIAN FILMMAKER** Dusan Makavejev will be guest to 36th Annual Conference of the University Film & Video Association. Makavejev joins critic-theorist Jean Paul Simon & scholar Alexander Sesomske to discuss *International Film/Video/TV: Impact & Influence*. Dates July 29-Aug. 6. For prices & details contact: Cinema & Photography Dept., Southern Illinois University, Carbondale IL 62901, (618) 453-2365.

• **NFLCP Annual Conference** will be held in St. Paul MN July 8-10. Co-sponsored by NEA, conference is designed to present practical interaction between faculty & participants. For info contact: Carol Schoeneck, Gov't Training Service, (612) 222-7409.

• **AFI FACULTY • DEVELOPMENT WORKSHOPS** offering *Film/Video: Avant-Garde Theory & Practice*, June 21-July 2; *Film/TV Documentation Workshop*, July 11-17; *Director's Guild Hollywood Workshop*, Aug.

SPARE HOURS?

AIVF could use them, around the office, during our seminars and workshops, or researching articles for *The Independent*. Valuable skills we'd appreciate? Typing, filing, transcribing, selling tickets... In return, you'll benefit from working with our genial staff, from the goldmine of in-house information resources—and the coffee's on us. Call John Greyson at 473-3400 and make AIVF work better for you.

13-20. For details & prices contact: AFI, 2021 N. Western Ave., Los Angeles CA 90027.

• **1982 EASTERN CABLE TV TRADE SHOW & Convention** will be held Sept. 9-11 in Atlanta. For info & reservation contact: Southern Cable TV Association, 3355 Lenox Rd. NE, Suite 952, Atlanta GA 30326, (404) 237-8228.

• **TEATOWN VIDEO** offers a hands-on course, *Introductory Video Editing*, w/JVC ¾" system. \$750 fee includes tapestock, syllabus & personalized attention. For info contact: Tricia Burke, (212) 245-2821.

• **INTERNATIONAL VIDEO MARKETS** conference scheduled for June 2-3 in NYC. Focus on distribution worldwide to cable, pay TV, videodisc markets. Sponsored by Knowledge Industry Publications, known for annual Video Expo. For info contact: Peter Caranicas, (914) 328-9157.

• **UCLA EXTENSION** offers day-long program, *The Video Revolution: Opportunities & Prospects for Pay-TV Videocassettes, Videodisc*. June 12, \$125. For details contact: UCLA Extension, (213) 825-7031.

EDITING

• **WOMEN'S INTERART CENTER** offers editing facilities w/Z6B system. Rates: hands-on editing, \$10/hr.; editing w/ editor, \$15/hr.; dubbing, \$7/hr. & screenings \$5/hr. Post-production Artist-in-Residencies program available for long-term projects. Application deadline: June 15. For info call: WIC, 549 West 52 St., NY NY 10019, (212) 246-1050.

• **FOR RENT:** 6-plate 16/35mm Steenbeck. For more info contact: Ernest Hood, (212) 533-7157.

• **COMPLETE 16mm** editing facility w/2 tables, synchronizers, splicers & 6-plate Moviola flatbed. Rates: \$25/day, \$125/wk, \$500/mo. Long-term \$400/month. For info contact: Jill Godmilow, (212) 226-2462.

• **2 COMPLETE EDIT ROOMS** available in Chelsea. 1. 24-hour access: 16mm equipment, fully equipped w/ independent torque motor & 2 rewind tables. Complete w/kitchen, bathroom, telephone, air conditioning & minimal office facilities. 2. 9 am-6 pm access: complete 16mm edit equipment, Steenbeck, limited kitchen & bathroom facilities, private phone line, air conditioned room. Transfer & projection available at extra cost. Rates negotiable. Contact: Lance Bird, (212) 924-1960.

• **6-PLATE STEENBECK AVAILABLE** weekly or monthly. Rates: \$15/day but negotiable. For info contact: Lizzie, (212) 925-4807.

• **24-HOUR ACCESS** editing rooms w/16mm equipment, 8-plate Steenbeck, power rewind table, synchronizer & rewind bench available. Rates: \$60/day, \$250/wk, \$800/mo. Telephone extra \$. Screening room also available, rates upon request. Contact: Amalie Rothschild (212) 295-1500.

• **COMPLETE** video editing facility w/3/4" Panasonic NV9600, \$25/hr. Also complete film editing room w/16mm 6-plate Steenbeck, \$5/hr. Sound transfers also available. Contact: Nugent, (212) 486-9020.

FILMS & TAPES WANTED

• **MAIL ART/FILM WORK** seeks any projectable Super-8 or 16mm films (frame, outtake, clip, fragment or complete work). Individual piece will be spliced in order received. Scheduled to premiere Sept. '82 as closing program of series of Dada & Surrealist films. No films returned, but catalogue will be sent to participants. Deadline June 1. Mail film to: Pasadena Filmforum, PO Box 5631, Pasadena CA 91107.

• **MOMA CINEPROBE** series offers \$400 honorarium to artists whose work is selected. Contact: Larry Kardish, MOMA, 11 West 53 St., NY NY 10019, (212) 956-7514.

• **YOU ASKED FOR IT**, syndicated TV program viewed on Channel 9 every day, seeks action footage on any subject. Require non-exclusive use of 3 edited min. per tape. \$15-20/ft. or \$540-720/min. Contact: RoseAnn Kahn, Sandy Productions, 645 Madison Ave., NY NY 10022, (212) 628-2770.

• **THIRD EYE FILMS**, award-winning film distributor, seeks children's entertainment shorts & energy/conservation documentaries for non-broadcast & TV market distribution. Contact: Jamil Simon, Third Eye Films, 12 Arrow St., Cambridge MA 02138, (617) 491-4300.

• **FOOTAGE WANTED:** Independent producer seeks 16mm color footage of flea markets for possible use in documentary. For info contact: Richard Chisolm, 2802 Maryland Ave., Baltimore MD 21218, (301) 467-2997.

• **QUALITY SUPER-8 & 16mm** short subject films wanted for national broadcast on cable. For info contact: Thomas Films, PO Box 153, Luka MS 38852, (601) 423-3333.

• **BARNARD COLLEGE LIBRARY** looking for interesting films/tapes for annual Fall film/video festival, *Works by Women*. Women interested in having work screened contact: Gareth Hughes, (212) 280-2418.

• **WNET** seeking completed films/tapes on American labor & Hispanic history/culture. For info contact: Liz Oliver, Independent Acquisitions, WNET-13, 356 West 58 St., NY NY 10019.

• **AVANT-GARDE THEATRE ON FILM** seeking Super-8, 16/35mm & sometimes videotapes for future programs. Contact: Milos Stehlik, Facets Multimedia Inc., 1517 West Fullerton Ave., Chicago IL 60614, (312) 281-9075.

GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

FUNDS • RESOURCES

• **FILM IN THE CITIES** received \$11,835 from MSAB to conduct three 3-week residencies in filmmaking & three 3-week residencies in video as part of Arts-in-Education pilot program. Residencies will take place in Minnesota elementary & secondary schools, 1982-83 school year. For info contact: John Maliga, MSAB, 2500 Park Ave., Minneapolis MN 55404, (800) 652-9747.

• **CAMBRIDGE MULTICULTURAL ARTS CENTER** offers professionally equipped facility w/coordinated schedule, publicity, support so that individuals & organizations can present programs, classes & other activities. Flexible fee for use of facility. For info contact: David Kronberg, CMAC, PO Box 302, East Cambridge MA 02141, (617) 547-6091.

• **CREATIVE ARTIST PUBLIC SERVICE** Program announced 85 fellowship winners out of 5,188 applicants. Grants will be used to create new works, complete those in progress or for specific

projects. Video artists Edward Bowes, Lynn Corcoran, Loraine Corfield, Jaime Davidovich, Dan Graham, Ardele Lister, Joan Logue, Daniel Reeves, Jon Hilton & Celia Shapiro were among recipients. Congratulations. For info on program contact: CAPS Community Service, 250 West 57 St., NY NY 10107, (212) 247-6303.

• **NEW YORK CENTER FOR VISUAL HISTORY** invites scriptwriters/directors for *Voices & Visions*, documentary series on American poets. Send resumes to: NYCVH, 476 Broadway, NY NY 10013.

• **ALABAMA FILMMAKERS COOP** offers regional grants of up to \$5000 to media artists. Application deadline: Aug. 1. For info contact: Alabama Filmmakers Coop, 60 Randolph Ave., NE, Huntsville AL 35801.

• **CCH GRANT** deadlines for funding program for media projects to increase public understanding & appreciation of the humanities has been established by California Council for the Humanities & the California Public Broadcasting Commission. Deadline: Sept. 30. Applicants should discuss project ideas w/CCH staff first. Proposals for Humanities & Public Policy, Local & Cultural History, Public & Community Programs by Apr. 30 & July 31. For info contact: CCH, 312 Sutter St., San Francisco CA 94108; or CPBC, (916) 322-3727.

• **NEED A LOAN?** Art Loan Fund may be able to help your organization with cash-flow problems. Short-term loans (less than 12 months) of no more than \$10,000 available to any non-profit

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a non-profit media arts service organization

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CALL 673-9361
10am-6pm wkdlys



While Round 2 of CPB's *Matters of Life & Death* receives funding (see below), Round 1 gets aired: *Feeling Good, Feeling Proud* (l.) and *An Acquired Taste* were broadcast this spring.

organization in Alameda, Contra Costa, San Francisco, Marin & San Mateo counties. Terms either no or low interest. For info contact: Steve Liberman, (415) 981-6596.

• **OFFICE OF TELECOMMUNICATIONS**, City of Atlanta offering grants of \$250-\$1500 to non-profit organizations & individuals (for non-profit purposes) to enhance local cable programming. Awarded 2x annually; deadline for next round Sept. 13. Contact: Office of Telecommunications, City of Atlanta, 317 Marietta St., NW, Atlanta GA 30313, (404) 658-6691/6693.

• **VIDEO STUDENTS' GRANTS** available from the University Film Association. For info write to: Robert Davis, Dept. of TV-Film, University of Texas, Austin TX 78216.

• **USA FILM FESTIVAL** received \$5000 general grant from Dallas-based Meadows Foundation. Grant will be used to underwrite general operating expenses of USA Film Festival, held April 30-May 9. For info contact: Jane Sallis, USAFF, (214) 760-8575.

• **CPB** announced recipients in latest In-Service Training Grant Program. Approximate total of \$25,672 or 29 grants made to 7 public radio & 10 public TV stations & 1 joint licensee to provide short-term career training to employees. 1983 In-Service Training Grant application due no later than August 15. For details contact: Tom Otwell, CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

• **14 MASSACHUSETTS ARTISTS** granted Project Completion Awards in pilot program administered by Artists Foundation Inc., funded by Massachusetts Council on the Arts & Humanities. Finalists of film category include: Karen Aqua, Daniel Barnett, Christine Dall, Randall Conrad, Alex Griswold, Ross McElwee. Congratulations to all.

• **CPB** will provide 2 public stations, KLRN-TV (San Antonio) & WHMM-TV (DC) with up to \$700,000 for earth terminal installations. Terminals will enable stations to link up with public telecommunications satellite interconnection system for national programming distribution. Each station will contribute \$2500 toward the project & pay CPB 25% of completion cost. For info contact: CPB, Tom Otwell, (202) 293-6160.

• **INDEPENDENT FOCUS** series announces program selections made by a 9-member panel and series producer, Marion Lear Swaybill, for its fifth season (April, May & June). *Americas in Transition*, Obie Benz; *Ben Da, USA*, David Hogoboom; *The Torture of Mothers*, Woodie King, Jr.; *Our*

Time in the Garden, Ron Blau; *To Love, Honor and Obey*, Christine Choy; *Booming*, Dennis Lanson; *Harlem*, Garry Brewer; *Tighten Your Belts*, *Bite the Bullet*, Martin Lucas, James Gaffney & Jonathan Miller; *What Could You Do with a Nickel?*, Cara DeVito & Jeffrey Kleinman; *Women in Arms*, Victoria Schultz; *Clotheslines*, Roberta Cantow; *Marie*, Chris Pelzer; *Susana*, Susana Blaustein; *The Patriot Game*, Arthur MacCaig; *Nightmare*, John Perry III; *Another Great Day*, Jo Bonney & Ruth Peyser; *Blue River*, Richard Protovin; *The Mysterians*, Kathy Rose; *Commuter*, Michael Patterson; *Quasi's Cabaret Trailer*, Sally Cruikshank; *Moon Breath Beat*, Lisse Bechtold; *A Hard Passage*, Dennis Pies; *Deep in Wood*, Alain le Razer; *Swiss Army Knife with Rats and Pigeons*, Robert Breer; *Interception*, Dieter Froese; *In Our Own Backyard*, Meg Switzgale; *Teenage Girls*, Abbie Fink; *Breaking, Street Dancing*, Ramsey Najm; *Premature*, David Parry; *Dreams So Real*, Oren Rudavsky; *Pencil Bookings*, Kathy Rose; *A Letter to Jonathan*, John Cline; and *Variations on a Sentence by Proust*, Bill Sherwood.

Three of these—*To Love, Honor and Obey*, *What Could You Do with a Nickel?* and *Clotheslines*—were produced with CETA funding under the auspices of FIVE's 1978-1981 Media Works project.

• **MATTERS OF LIFE AND DEATH II**: CPB announces funding for the second round of its documentary series as follows: *Centralia Fire*, Tony Mussari, Stan Leven, Bob Achs & WVIA-TV; *Cheyenne Future*, Laurel Defoe & John Masterman; *Showdown at the Kiddie Korral*, Sol Korine & Blaine Dunlap; *American Samurai*, Loni Ding; *Color*, Warrington Hudlin; *Welcome to the Dew Drop Inn Convalescent Home!*, Karen L. Ishizuka & Robert A. Nakamura; *I Promise to Remember: The Story of Frankie Lyman*, Joel Sucher & Steven Fischler; *Haiti: Bitter Cane*, Dee Dee Halleck & Kenneth Ives; *Going Somewhere*, . . . *The Story of Route 66*, Richard O. Moore; *The Eskimo Olympics*, Skip Blumberg; *Hobo*, Thomas Finerty & WTTW-TV; *The DES Film*, Stephanie Palewski & Deborah Shaffer; *Seeds of Survival*, Pamela Roberts; *Dairy Queens*, John de Graaf, Ellen Anthony & KTCA-TV; *My Father Sold Studebakers*, Skip Sweeney.

IN & OUT OF PRODUCTION

• **ARE YOU LISTENING?** *Parents & Children Who Have Adopted Each Other*, produced by Martha Stuart, is out of production. 28 min. 38 sec. program is part of award-winning series on the family, *Are You Listening? Mothers, Fathers & Children*. New release focuses on a group of adoptive parents/children who openly talk about their feelings & experiences. For info contact: Vic-

toria Simons, Martha Stuart Communications, PO Box 246, Hillsdale NY 12529, (518) 325-3900.

• **CAST PAPER**, 16mm film by Marian Oken, is out of production. Available also in videocassette, 10½ min. film depicts creative process of new art form. Suitable for secondary, college & adults. Marian also offers Visiting Artist program in conjunction w/her film. For info contact: Marian Oken, Multi-Arts Workshops, 2 Wood Lane, Plainview NY 11803, (516) 938-9567.

OPPORTUNITIES • GIGS

• **EDITOR/PRODUCTION ASSISTANT** w/documentary experience available, eager for involvement in another project. Knowledge of French, Russian, Italian, writing & research ability. For info contact: Catherine Temerson, (212) 861-1803.

• **WAFVL** seeks Administrative Coordinator. Administrative & organizational duties require initiative. Good opportunity to learn about media arts in DC. For more info contact: Lucyann, (202) 783-0400.

• **SOUND ENGINEERING** student wants to exchange experience for independent production job. For more info contact: Demetra, (212) 227-2353. Leave message w/ Benny Powell.

• **PROFESSIONAL COMPOSER** eager to score films. Compositions include WNET, CBS, documentary, animated & feature films. Great flexibility of style & reasonable rates. For info contact: Amy Rubin, (212) 674-8184.

• **EXPERIENCED DIRECTOR**, writer, editor seeks work in film or otherwise. Contact: James Khlevner, 143 Mercer St., Jersey City NJ 07303, (201) 451-1319.

• **EXPERIENCED, AMBITIOUS** representative-agent sought to promote creative consultant-producer in film/video. Mutually beneficial relationship. For info contact: Multi-Arts Workshops, 3 Wood Lane, Plainview NY 11803.

• **YOUNG FILMMAKERS** has chief video engineer position available. Requirements: 2 yrs. similar position; completion of technical training program in video maintenance or equivalent experience; familiarity w/ electronic test/monitoring equipment & 16mm/Super 8 film technology. Duties include: repair & maintenance of film, audio & TV equipment, supervising technical interns & technicians, inventory, instituting regular preventive maintenance plan for organization. Salary negotiable. Good benefits. Contact: David Sasser, (212) 673-9361.

• **NEGATIVE MATCHING** & related services. Reasonable rates on cutting A & B rolls, pulling scenes for optical etc. Negative or reversal. Also damaged film repair. Call (212) 786-6278.

• **COMPOSER AVAILABLE**, experienced in film & video. Specializing in electronic music & synthesized sound design. Contact: Robert Fair, (212) 966-2852.

• **CREATIVE ARTIST-FILM/VIDEO MAKER**, animator, title designer, consultant to visual arts, art education, seeking challenge. Contact: M. Oken, (516) 938-9596.

• **BLACK VETERANS FOR SOCIAL JUSTICE** need volunteer filmmakers to edit & do some sound work on 2 anti-draft 16mm films. For info contact: Ron Punnett, BVSJ, 1119 Fulton St., Brooklyn NY 11238, (212) 789-4680.

• **EDITING/PRODUCTION/RESEARCH** assistant available to work w/ film/video producer or organization. Compensation less important than good experience. Contact: Linda Morgenstern, (212) 533-2646.

• **YF/VA STUDIO** seeks talented & experienced freelance crew people (camera, lights, audio, switcher, floor mgr) to work on non-profit/non-commercial productions in studio & remotes w/broadcast quality equipment. Non-steady work but good \$. Send resume to: Roy Misonznick, Studio Manager, YF/VA, 4 Rivington St., NY NY 10002. NO PHONE CALLS PLEASE.

• **PRODUCER/DIRECTOR** seeks individual to help produce & raise financing for quality low-budget feature slated to lens this summer in NYC. Contact: Frank Nugent, PO Box 412, Radio City Station, NY NY 10019, (212) 884-2966.

• **FUNDRAISER/EVENTS COORDINATOR** wanted. College work-study wage on \$ raised & credit possible. Excellent introduction to film fundraising & producing. Contact: Robbie Rosenberg, (212) 674-4733.

• **INDEPENDENT FILM/VIDEOMAKER**, ex-

perienced in camera, sound, producing, lighting, looking for gigs. Contact: Greta Schiller, (212) 226-3007.

• **CO-PRODUCER WANTED**, knowledgeable about Catholic doctrine, for film examining emergence of progressive clergy in opposition to Moral Majority. Contact: Josh Karan, (212) 642-1112.

PUBLICATIONS

• **MUSEUM VIDEO: A Source Book for Museums**, published by the New England Museum Association, helps museums to become effective users of video & to understand the full potential that video technology holds for them. Send \$10 plus \$1 for postage to: NEMA, Boston National Historical Park, Charlestown Navy Yard, Boston MA 02129, (617) 720-1573.

• **NEW INFORMATION TECHNOLOGIES FOR THE NON-PROFIT SECTOR**, based on presentations & discussions of Aspen Institute Conference, co-sponsored by Foundation Center, Nov. 16-17. Report describes how 8 non-profit organization successfully used information technologies for direct benefit of public they serve or for improvement of internal operations. Send \$4.95 to: Foundation Center, 888 7 Ave., NY NY 10106, (212) 975-1120.

• **INFOTEXT**, published by American Planning Association's information division, reports on 3

standing departments: Hardware/Software, Education & Telecommunications. 1-year subscription available: \$15 APA members & \$25 non-members. Contact: Steven Cochran, APA, 1776 Massachusetts Ave., Washington DC 20036.

SCREENINGS

• **FILM FORUM** screens *Eijanaika (Why Not?)*, May 19- June 1; *A Distant Cry from Spring*, June 2-15; *Lotte Eisner in Germany & Now After So Many Years*, June 16-22; *New British Animation*, June 23-July 16; *The Swiss in the Civil War*, July 7-13. Admission: \$4 non-members, \$2.50 members. For more info contact: Film Forum, (212) 431-1590.

TRIMS & GLITCHES

• **INDEPENDENTS** invited to Media Showcase, cable talk show focusing on the arts. Interview show offers artists opportunity to discuss & present works. Send inquiries to: Media Showcase, 250 Mercer St., Suite 1003B, NY NY 10012.

• **WHERE ARE YOU? ICAP**, Independent Cinema Artists and Producers, is seeking to contact the following filmmakers: Sparky Greene, John Gunselman, Nothing Monday Video Co., Franklin K. Paddock, and William Rogers. We have your unclaimed films, but not your addresses. Please call (212) 533-9180 or write ICAP, 625 Broadway, New York, NY 10012

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NYU Cinema Studies Department and
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Video & Film, Inc. presents . . .

Color in the Consciousness Industry

Reaction & Resistance

A series of symposia, colloquia and screenings
addressing the participation and representation of third
world peoples in the television and film industries.

Friday, April 30 • 8pm at Bachman • Free

International Indian Treaty Council

Screening and discussion of films addressing stereotypes
and alternative representations of Native American
peoples, with Peggy Barnette, IITC.

Friday, May 7 • 7pm at Waverly • Free

Body & Soul

Film by Oscar Micheaux (1924, B&W) starring Paul
Robeson. Controversial nightmare fantasy of a matron of
the church and her minister, with discussion led by Pearl
Bowser, Third World Newsreel.

Friday, May 14 • 7:30 at FIVF • Free

Sociology of Exclusion: Whiteness in Films

Analysis of Kramer vs. Kramer and the resurgence of the
white middle class hero in mainstream cinema, by Finley
Campbell, communications theorist (Univ. of Illinois), and
exec. committee member of the International Committee
Against Racism (ICAR).

Special Thanks To . . .

Cinema Studies Student Organization, NYU; Black Student
Artists Association, NYU; Film Bureau, Young Filmmakers/
Video Arts; International Committee Against Racism
(ICAR).

Saturday, May 15 • 9:30-5:30pm at FIVF

Reaction & Resistance: Conference

Series of panel discussions.

\$5/AIVF Members, NYU Cinema Studies Free, \$10/Other
Prior registration mandatory — AIVF members & public,
phone 473-3400; NYU Cinema Studies Students phone Ed
Simmons, 598-7777

9:30am Registration

10-12am

Historical Perspectives

Adolf Reed, Jr. (Yale historian, author, *Black Particularity
Reconsidered*); Jim Miller (Trinity College), Joel Kovel
(psychoanalyst, author, *White Racism: A Psycho History*)

1-3 pm

Constructing Alternatives

Lillian Jimenez (independent producer, program
coordinator, The Film Fund); Chris Choy (independent
producer, Third World Newsreel); Denise Oliver (Director,
Black Filmmakers Foundation)

3:30-5:30pm

International Perspectives: The New World Information Order

Sheila Hobson Smith (Lehman College); Robert Stam
(NYU Cinema Studies); Richie Perez (Committee Against
Fort Apache) and others

Saturday, May 15 • 8pm at The Collective

Ganja and Hess

\$3/General Admission

Film by Bill Gunn (1970, color, 110"). Archive print which
has been restored by Pearl Bowser. Bill Gunn will
introduce his film. Co-sponsored by the Collective for
Living Cinema.

LOCATIONS

- Bachman Auditorium, Tisch Hall, NYU, 40 W. 4th St.,
(E. of Washington Square Park)
- Waverly Building, Room -670, NYU, 24 Waverly Place
(enter through Main Building, 100 Washington Sq. East,
Waverly Place entrance — around the corner)
- FIVF, 625 Broadway, 9th floor, (b'tween Bleecker &
Houston)
- Collective for Living Cinema, 52 White Street
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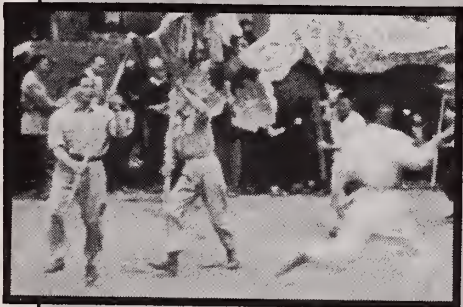
FILM & VIDEO MONTHLY

JUNE 1982

INDEPENDENT

New Doors for De Antonio

**From the
Weather
Underground
to the
Plowshares
Eight**



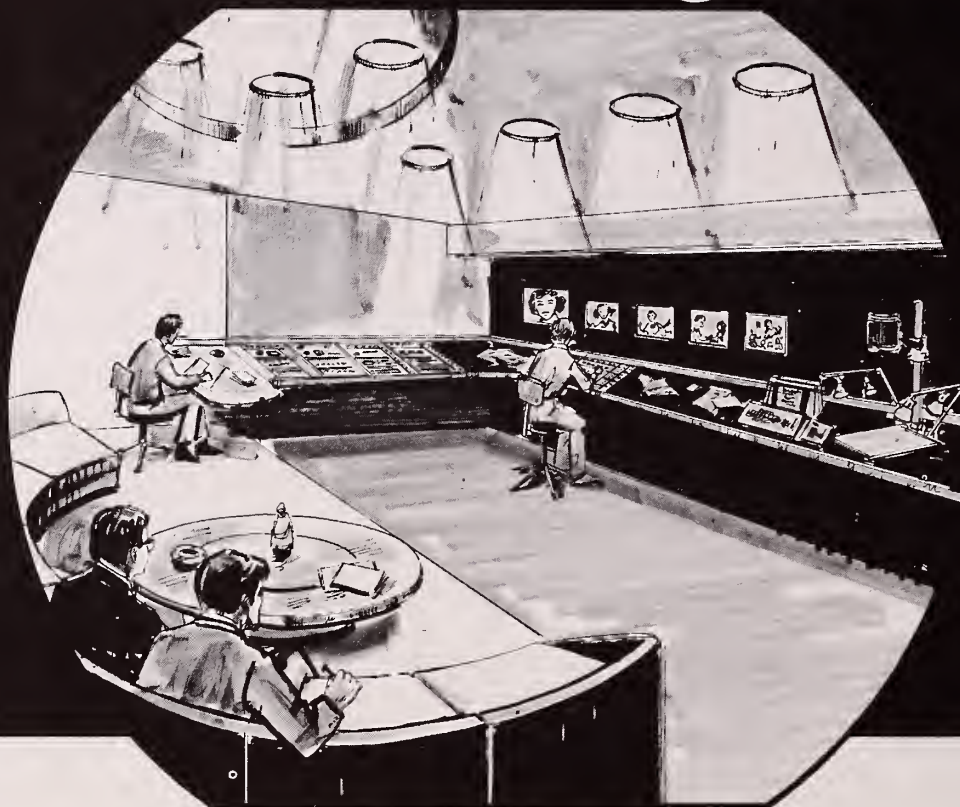
**Color in Film:
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**The Footage Behind
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THE INDEPENDENT

JUNE 1982 • VOLUME 5, NUMBER 4

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A PUBLICATION OF
**THE FOUNDATION FOR
 INDEPENDENT VIDEO & FILM**

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COVER PHOTO: Emile de Antonio in his Manhattan studio. Insert stills are from his documentaries "In the Year of the Pig," and "Underground." See Interview on page 7.

CORRESPONDENCE

Purloined Copies

Dear *Independent*:

Many thanks for the back issues of *The Independent*. Issues from the collection here in Washington always seem to be missing. I guess that's a sign of a good magazine!

Debbie Boutchard
 Librarian, American Film Institute
 Resource Center

them directly. Thank you for any help you can give me in this matter.
 Ian Paton
 Lanark, Scotland

Editor replies: Your bet is as good as ours—if any producers out there with horse sense know of this deal, write to: Ian Paton, 1 Shields Loan, Lanark, Scotland.

The Independent welcomes letters to the editor. Send them to *The Independent*, FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

Horse Sense

Dear *Independent*:

I recently attended a social function entitled *A Day at the Races*. The audience was asked to bet on one of eight horses. A member of the audience then picked a small canister from a box containing several. The film was wound onto a projector. The audience then watched a film of eight horse racing. The winning bet was the first horse past the post. The races were very obviously of American origin.

As I may wish to import these films I would be grateful if you could supply me with the names of the manufacturers or suppliers of these films so that I can contact

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IN FOCUS

Somewhere Over the Rainbow: Exploring Color

DAVID LEITNER

The shortest wavelengths in the electromagnetic spectrum belong to the aptly-named cosmic rays. Slightly longer are gamma rays, then X-rays. Longer still, in increasing order, are the waves of ultraviolet and infrared (heat), radar, and radio and television broadcasting. Among these wide bands of radiant energy, sandwiched between ultraviolet and infrared, is a thin sliver of wavelengths, its limited range belying its biological significance. Only objects irradiated by rays whose wavelengths are contained in this band are visible and colorful to the eye, or more exactly, the brain.

In an attempt to quantify this phenomenon objectively, three values describing the "visible spectrum" are commonly measured. *Hue* is a term that denotes the wavelength or cluster of wavelengths dominant in a color. Red, red-orange and orange are hues. Pink is not a hue; rather, it is red in hue and mixed with white. (White is an even blending of all colors found in the spectrum; black, their absence; grey, the steps in between.) The term

saturation denotes the purity of a hue: how closely the mixture of light approaches a single dominant wavelength; and also, by extension, the level of white or grey present in a color. *Brightness* is a measure of luminosity and corresponds to the energy or amplitude of the given light waves. Hot pink could be described and measured as red in hue, low in saturation, and exceedingly bright. Although these indices are interrelated and overlap in description, they allow for a standardized method of analyzing and synthesizing color characteristics.

ROSES AREN'T RED

Color itself, however, is not a fixed attribute of an object. Color is a sensation, a perceptual mental process. An object's color is determined not only by the wavelengths present in the light incident upon it and subsequently reflected, but also by the nature of the nearby creature that "sees" the reflected light. To the bee, whose vision ex-

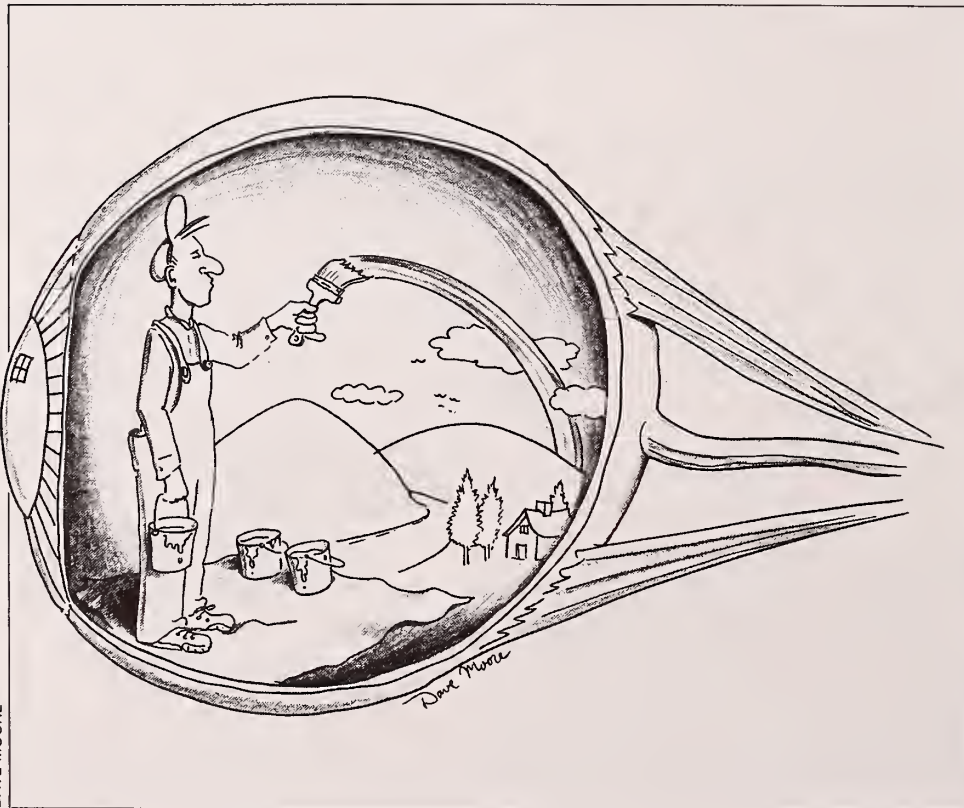
tends into the broad range of ultraviolet wavelengths, a mundane object takes on an appearance foreign to the human eye. It is doubtful, though, that the bee's central nervous system actively evaluates and interprets radiant energy in the same manner as the human brain. As in many areas of sensory perception, the brain attempts to organize fresh sensations around past experience, to order each new situation along the lines of the expected or the previously meaningful. Color is no exception.

Since illumination varies widely in the real world, the brain relies upon its *memory* of color to correctly interpret hue, saturation and brightness under inconstant levels of lighting and color temperature. (Color temperature is a measure of how evenly all the wavelengths of the visible spectrum are represented in white light: what "tint", if any, the light provides.) A white shirt is seen as white whether worn indoors under yellow incandescent or greenish fluorescent lighting, or outdoors in blue daylight or orange sodium vapor lamplight after nightfall. Even across a single visual environment, nonuniformity in illumination is ironed out by this perceptual mechanism. Sun-filled windows from inside an incandescently lit interior don't appear bright blue to the casual eye the way they do on film or tape.

On the screen, the brain is forced to recognize color temperature variations within a shot: attention is focused on an abstracted, isolated image. In effect, color temperature variations are held up to the scrutiny of a close side-by-side comparison. Under this circumstance, they are noticeable and objectionable, mainly because the brain doesn't remember it that way in real life. By sensitizing the eye to such genuine discrepancies in illumination, one can override the brain's subjectivity and learn to see variations in color temperature as they truly exist. Although this is an important skill for lighting directors, the conventional mind's eye will always desire uniform color temperatures within a scene and from scene to scene, much the same way as it recollects no difference between indoor and outdoor skin tones.

CONFOUNDED COLORS

Realism in color reproduction, like the larger epistemological question of realism in art, is endlessly debated. And to confound the issue further, it's unlikely that film or video images *could* accurately reproduce color from a colorimetric standpoint. For example, the three color negatives available today, Kodak, Fuji and Agfa-Gevaert, exploit an identical silver halide-based photographic technology and obtain three separate results. Kodak's colors are bright and snappy, analogous in attitude to Kodachrome. Fuji's color is subdued, less saturated, almost contemplative. Agfa-Gevaert color is pastel, yet glowing. Each manufacturer would claim its product reproduces color in a neutral fashion, yet each manufacturer may simply



imagine color differently. In any event, the orange coloration of each color negative after processing, its characteristic "color masking," testifies to the unwanted spectral absorptions of the dyes in the emulsion layers that contain the red and green image records. Without such correction, overall color saturation suffers. The dyes in a film print are similarly flawed, but no comparable solution is possible, since an orange-tinted screen image is unacceptable.

Color reproduction can be poorly served in the projection process as well. Although SMPTE (Society of Motion Picture and Television Engineers) standards for screen brightness have been in effect for years, few exhibitors bother with them. As a result, not only does the full range of brightness values in an image shift up and down from theater to theater, but in some cases the combination of projector light output and screen reflectivity conspire to produce an image so dim that colors low in brightness approach the dark adaptation threshold of the eye, where they seem desaturated and grey. Standards that exist for the color temperature of illumination used in projection are similarly neglected, with predictable results. Poor projection optics, in turn, contribute image flare and bring about color desaturation even with sufficiently bright projection. It's an uncertain road from the laboratory timer's screening room to the theater.

VIDEO COLOR: ANYTHING GOES

Video fares better, and worse. The standard NTSC "composite" color video signal represents the interweaving of two component signals: 1) luminance and 2) combined hue and saturation. The luminance component is displayed alone on a black-and-white receiver, while both luminance and chrominance (which includes hue and saturation) are displayed on a color receiver. At origination, the video camera's signal can be set up to prescribed levels of black (pedestal) and peak white, and gamma, or contrast, can be selected to produce the most pleasing results. Some cameras can tailor the red, green and blue outputs individually. In postproduction, color correction capability is great. Independent adjustment of the hue, saturation and brightness levels of the red, green and blue channels can be achieved without one change affecting another. This provides a creative flexibility unmatched in film, where color correction consists of adjusting the entire image in one color direction or another.

In projection, a frame of film filters or subtracts a pattern of specific wavelengths from a single source of white light, casting colored shadows onto the screen. The light of the image is reflective, and in this sense passive. Peering into an image of glowing phosphors on the surface of a cathode ray tube (CRT), as in a TV monitor, creates another kind of experience. One is looking into the source of light. Instead of subtrac-

tively obtaining color from white light, most color tubes employ three electron guns—red, green and blue—targeted, respectively, at three sets of tiny phosphor dots. Each of the regularly distributed dots, when excited by impinging electrons, luminesces red, green or blue. This "additive" color strategy succeeds as adequate distance is reached from the screen. At the point where the eye can no longer resolve individual phosphor dots, the brain sees white light.

ALL THE WORLD'S A STUDIO

Television is generally screened in room-level light, and glowing phosphors provide excellent primary color saturation (better than film) in addition to the requisite brightness. Ambient light incident upon the face of the tube, however, can alter color saturation and wash out shadows. Blackness, on a television screen, is only as deep as the appearance of the screen when the set is turned off. To create the sensation of black, the bright elements of the image must be boosted as high as possible, stretching the contrast. As a result, even pastoral images of Mother Nature tend to appear as if produced in a brightly lit studio.

Compared to the care invested in the origination of the color video signal, the carelessness in display borders on criminal neglect. The sight of a bank of receivers of competing makes and price tags at any large department store will bear this out. Inferior circuitry and questionable phosphor spectral distribution seem to be the norm. In any case, where color is concerned, television receivers of different manufacture can rarely match one another. Add to this the vicissitudes of reception. And so, on Sunday afternoon, the sports fan gets to play video engineer, fidgeting with the color and contrast controls, trying to make the AstroTurf forest green without the benefit of color bars, vectorscope or wave-form monitor.

Color matters to the visual arts. A brush stroke in royal purple has weight and depth; a similar stroke in yellow evokes a contrary emotional response. The experience of color to be had in viewing a three-dimensional object in conventional light: the texture of the color, its reflectedness, the sensuous modeling of surface—much of this subtlety is lost along the path to an image displayed on a flat screen by a high-intensity light source. To compensate, color must be reproduced that best satisfies the subjective notion of what an object should look like, whether fidelity to a scale of objective colorimetric values is achieved or not. Verisimilitude is the criterion: if a display of film or video can convince the brain that the "natural" lighting in the image is natural-looking, then hue, saturation and brightness have been appropriately represented. ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

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BOOKS

Good Advice & Bad: Scribblers Take Heed

ANN LORING

Screenwriting for Narrative Film & Television

by William Miller. Communication Arts Books. Hasting House. 1981. pb.

In *Screenwriting for Narrative Film and Television*, William Miller writes eloquently and voluminously, covering a wide expanse of creative territory that tracks the tiniest subconscious stirring of an idea to the broadside of a teleplay or film. Yet upon completion of the book I was, from the depths of my own subconscious, suddenly and persistently reminded of a quote from St.-Exupery's *Little Prince*: "What is essential is invisible to the eye." Precisely.

What is essential in my judgement for the fledgling writer—whether amateur or professional, a secret dabbler in short stories or a copywriter of ads desperate to escape the cor-

porate world—is obscured under the weight of language and excess example. I fear Miller's verbosity won't help the struggling novice past the hazard of a first blank page.

This is not to say that Miller does not attempt to explore the preparation of a script thoroughly. He describes various techniques of approach to a story line: character development, settings, structures, plotting etc.—all necessary components that can ultimately lead to a fine play. Nor do I wish to imply that much of his exploration is in any way careless or misleading. It is rather that specific guidelines, simple workable details, several basic rules targeted with exactness, lie buried in this graveyard of Academe.

IDEAL SCRIPT FORM

To illustrate: Today, all scripts must be

marketed to producer or network in the form known as *Master Scene*. That is, the entire film or teleplay is composed on the page in a strict format, with all the dialogue, the settings, the *business* written but never broken down into what was once termed a *final shooting script* (where each movement or *beat* was set up and identified by innumerable camera angles or shots.) Today, a scene is boldly set into a given *interior* or *exterior* area, the dialogue and stage business follow, and only occasionally might there be a close-up indicated or a particular shot the writer feels is absolutely necessary for a special effect. Scripts are no longer larded and obfuscated by camera jargon. Happily, I think, the present day script writer has relinquished power over each individual angle and rightfully allowed it to be placed into the hands of the director (where in any case it will finally rest) and thereby made the play easily readable.

It is essential that the author be counseled regarding this, as the natural tendency is to play with the new tool and display one's familiarity with every camera term ever learned. Only a most experienced reader or producer can plough through even a fascinating scenario that is constantly interrupted and overburdened with camera terminology. It is also important to know that the disease of Camera-itis immediately brands the author as a newcomer to the field and reduces the likelihood of a sale. Yet Miller dismisses this imperative in one single sentence.

TV SERIES PROPOSAL

With similar contrariness, after so many words have been expended, Miller, in the Appendix to his book, titles *one single page* again "Television Series Idea Proposal," and declares: "An effective series idea proposal will run eight to ten pages. Page one: the title and nature of the series. Page two: a simple paragraph description that makes this series unique and special. The third page will give a more detailed description of the series...etc..."

Arrant nonsense!

And this, despite the fact that almost every aspirant to the field envisions riches awaiting, were the series to sell.

Only an established author whose work is extremely well-known would dare to present an idea for a TV series in this abortive form. The aspirant would never get his or her idea past the fourth assistant to the fourth assistant of a story development department. Ergo, to the average scribbler (and there are thousands hunched over their typewriters) this is sparse and incorrect advice.

A series idea should be submitted in the form of a *presentation* that can run to as many as a hundred pages or more. There must be what can only be described as "chapters." The first deals with the basic idea of the thrust of the script. The second chapter will have a *single page for each* of the

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Irrepressible De Antonio Speaks

"Cinema verite is film which pursues a fugitive and hopeless lie. Pretending not to impose a point of view is to impose the view of the state."

SUSAN LINFIELD

Emile de Antonio has been called "the most widely distributed and probably the most accomplished American filmmaker on the left." De Antonio is a study in contrasts: the son of a fairly well-to-do doctor, a Harvard graduate, a World War II veteran, he has made some of the most militantly anti-capitalist documentaries in American film history.

De Antonio's first and perhaps most widely praised film, *Point of Order* (1963), a denunciation of Joseph McCarthy, was instantly hailed by critics. The film was composed entirely of old television file footage of the Army-McCarthy hearings, the first use of the "collage" technique which de Antonio has continued to develop in his subsequent works.

Other subjects to which de Antonio has turned his attention are the Warren Commission report on the Kennedy assassination (*Rush To Judgement*, 1966); the 30-year anti-colonial struggle in Vietnam (*In the Year of the Pig*, 1969); the career of Richard Nixon (*Millhouse: A White Comedy*, 1971); New York abstract artists (*Painters Painting*, 1972); and the Weather Underground (*Underground*, 1976). This last film—widely known but rarely seen—resulted in FBI subpoenas for de Antonio and his crew, over the public protests of many Hollywood stars.

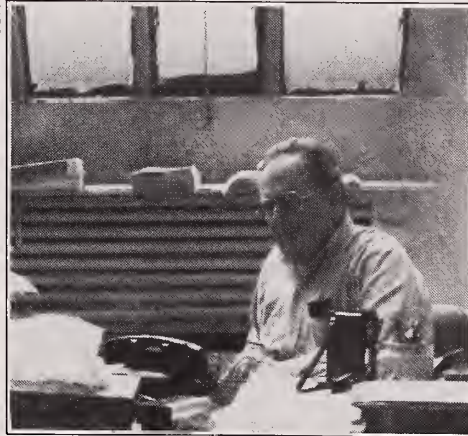
In Part I of the following interview, de Antonio discusses his early influences, cinema verite, and his upcoming film, *In the King of Prussia*. In Part II (July/August *Independent*) he discusses the filming of *Underground* and the recent resurfacing of the Weather Underground in Rockland County.

SUSAN LINFIELD: The whole collage technique you've developed has been called a kind of "counter-philosophy" of filmmaking.

EMILE DE ANTONIO: The early Soviets had a kind of collage technique. This is what Eisenstein was doing, although I don't think he ever used the word "collage." But what the Russian theorists talked about is the thing that I feel I got out of strictly American roots: putting two elements together in the editing process, if you do it right, develops

something greater than the sum of the two parts. And that's what collage basically is, whether the collage was by Picasso or by [Robert] Rauschenberg, or a musical collage by John Cage—the introduction of seemingly disparate elements not only provided a new insight, but became almost a totally different thing.

But the thing that made the collage thing live, that made my becoming an artist in film possible, among other things, was knowing



De Antonio: "The great flaw of our culture is this adoration of technique."

John Cage. I met Cage in the early Fifties. He and I both drank a great deal, and we used to sit up all night arguing.

SL: This was before he was well-known?

EdeA: Oh, yeah, he wasn't well-known at all. Cocteau once said that the ideal is to be brilliant, famous and unknown, which is what John was: brilliant, famous to a few people, and totally unknown to the world.

John had already brought Zen Buddhism here from the West Coast. He was the first one. He was a lively, hostile person, which I liked. He opened up my mind and my sensibility, and it was through him that I met Rauschenberg and [Jasper] Johns. Johns was a collage artist. His music was collage. And Rauschenberg was too.

When Dan [Talbot] and I were talking years later about the Army-McCarthy hear-

ings, suddenly I saw the way it should be done. We both agreed that we had an intact historical experience. And the idea always was to make it organic and still a collage, although not an obvious one. Not a collage like Picasso, where you'd have a banjo and then something attached, but a very subtle kind of collage, like a fiction film. Not that I have any particular liking for fiction films; they're no better than documentaries, they're just different. But with that kind of organic wholeness you can go from the beginning to the end without having that crude intrusive voice, or smarmy, velvety TV voice, telling you what it is you're looking at while you're looking at it.

SL: You've said that you think that kind of external narration is a fascist form.

EdeA: I could see doing a film, say, on El Salvador right now, with narration. In those days, because I was inventing a new kind of film, I had to *hate* narration!

SL: *Point of Order* is in some ways your most organic film, because not only does it not have any narration, it doesn't even have any interviews, or anything outside of that one event [the Army-McCarthy hearings].

EdeA: Nothing. That's it. The other thing that I like most about it is that it was ugly. There was nothing worse than those TV cameras. First of all, it was Kinescope. Secondly, they were fixed by Senatorial rule and could not be moved. I loved the fact that I was going to make art out of junk, which is another thing that goes back to Cage and Rauschenberg.

SL: Did you have particular political aims in mind for the film while you were making it?

EdeA: Yes, absolutely. I've always been left-wing. Left-wing is like a flame. It doesn't burn constantly. You have to replenish it and refurbish it and recharge it. Like any belief, it has its ups and downs. There have been long periods when I've been depressed about myself and the world in which I've been a very poor left-wing person. And then in other

periods I'm very up, usually when I'm working. That's a hell of a confession, because people will say, "Aha! Look at this hypocritical bastard: when he relaxes after a film he's non-political, and he takes the artificial stimulation of politics to make him work." Well, people have the right to make that charge though it doesn't happen to be true.

It was very necessary to make the point in *Point of Order* which no one got. It got the greatest reviews that any documentary film has ever had in this country. But they didn't understand it, the more they praised it. That idiot Jimmy Wexler said [the film was] "a love letter to Miss Liberty." Those lines are meaningless. What is "a love letter to Miss Liberty?" The film was not a love letter to Miss Liberty—although I believe in liberty. The film, which no critic ever saw, revealed a kind of fundamental conspiracy of weakness before this harsh, cruel, totally ignorant man, who was a *genius* in one thing, who understood the thing that underlies all my work, which is that our culture is like the Homeric Cave of the Winds: it's about words boring through the earth: words, words, words. And McCarthy knew that he could dominate this country by lying consistently.

So I wanted the film to reveal something which had never been done on film, which is the downfall of a demagogue. The film has no hero. It wasn't Welch who beat

him—Welch used the same shabby tricks McCarthy used! It was my belief then, and is still my belief, that if you put a pig on the air long enough he will reveal himself.

And that's why I didn't want a narrator *saying* any of that. This is the difference between a film that has artistic and political aspirations and the garbage that the entertainment industry spews forth: I wanted people to perceive for themselves what had happened. I wanted people to have an active role. That's what I've done in all my films. I don't explain. If I have to explain it, I don't want it in the film. I feel that audiences are much smarter than critics.

The person who makes a serious film is at such an extraordinary disadvantage. It's a disadvantage I prize and treasure, but a disadvantage nonetheless. We are conditioned as a people; we are the most brainwashed people in the world: TV going in and out of your minds from childhood to the grave. And what are you looking at? Stuff whose primary object is to sell products we don't need. But during the sale of those products you are also being sold, you're being absolutely excluded from any democratic process and cut out of life. You are totally passive.

SL: Cinema verité films also have no narration, but there's obviously a big difference between your films and those of [Richard]

Leacock or [Don] Pennebaker.

EdeA: Yeah. Their contribution to filmmaking is substantial and valuable, because it has to do with the development of equipment. It has *nothing* to do with the art of film.

The father of cinema verité is obviously [Robert] Flaherty, who made very beautiful, fake films, which is what verité is. Flaherty's last film was shot by Leacock: *Louisiana Story*.

SL: Can you explain how they're fake?

EdeA: *Louisiana Story* was sponsored by the Humble Oil Corporation. And this is the only way you could get a film of such beauty with an oil rig, a handsome rigger, a young, dreamy, Arcadian boy, and an alligator or two. All those people are co-existing harmoniously in this beautiful bayou—simply eliminating the fact that there will *be* no bayou by the time that oil rig is there.

The great philosophical weakness of verité is to ask: *Whose verité? Whose truth?* Truth is a fugitive thing. Every time you look through a camera and every time you cut a piece of film, you impose a point of view. Pretending not to impose a point of view is to impose the view of the state or of whatever society you work in. You simply reinforce it.

Cinema verité is film which pursues a fugitive and hopeless lie, which is that the

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camera itself is capable of presenting us with a form of truth. No camera can present the truth. A person presents the truth.

SL: So it's the *illusion* of objectivity to which you object.

EdeA: It's the illusion of *technical* objectivity. The great flaw of our culture is this adoration of technique. The myth is that through some kind of fake technical objectivity we can reach an objective statement or image of society, or even of people. *Untrue*. Because those people caught in that second of time have history. And history is what destroys the very concept of cinema verite. It becomes a kind of masturbatory, self-indulgent, self-promoting fake idea of filmmaking that that moment you catch in mid-air is Life. But it isn't Life. It's a moment caught in mid-air.

SL: Did you just gain your technical knowledge as you went along making films?

EdeA: I've kept, by inclination, my technical command of film to a minimum, because I think there is a human idea that presupposes the shape of what's going to happen. And the technology should serve it.

If there's somebody who's really fucking up film, it's a guy like [George] Lucas. The end of *Star Wars* is *exactly* the same as *Triumph of the Will*. Luke Skywalker, the pilot, is walking down an aisle. He's going to be decorated, he has his two friends behind him, he's in front, and there are masses of people. In *Triumph* Hitler's walking down with the mass of Nazis on the side, and behind Hitler are Himmler and Hess. It's the same shot.

To begin with, his work is fascist, that celebration of the irrational, of military ardor. I saw the one that came after *Star Wars*, in which Alec Guinness plays the wise old man who has The Force. That's such a totalitarian concept, too. The transmission of the mystical. What it's doing, in fact, is making fascist ideology out of myths that *weren't* fascist. It's stressing the fanatical, the military. And it's not an accident that the name Darth Vader looks like Dark Invader, and that the character has a Black voice. Those liberal scenes in *Star Wars* are the most despicable of all, where all the little monsters and animals are sitting together in the space bar having a drink, showing that we're all equal even though we're all little monsters.

SL: How much of this do you think is conscious?

EdeA: Not all. Absolutely not all.

SL: What does it mean to you to be a Marxist filmmaker working in America in 1982?

EdeA: Maybe I'm comfortable with the position of opposition, and it's probably the duty of a Marxist in anything to be in opposition

to a government like those that we've had in my mature life.

All my films, including *Painters Painting*, have to do with the history of my country in my time. That's a suitable subject for an artist to address himself to. But it's always been in the light of opposition. And the painting question raises it emblematically for all the arts. The painter too is in opposition. Even if he paints abstractly, those abstract shapes are subversive, because the people who are heads of state think there has to be something wrong with it. I mean, that was Stalin's reason for suppressing [Liubov] Popova: that her work didn't glorify Stalin.



"In The Year of The Pig," De Antonio's documentary on anti-colonial struggle in Vietnam

SL: You were once thinking of making a film about your life.

EdeA: Yeah. That's the best idea I've ever had: "A Middle-Aged Radical As Seen Through the Eyes of His Government." I was so shocked when I got the first bunch of stuff through the Freedom of Information Act back in 1975. When I was a teenager I was already literally on a list signed by J. Edgar Hoover for concentration camps. This while I was doing my best to enlist in the US Army. I read it and saw the whole country differently. I realized that there was sheer madness in it. I wasn't a serious revolutionary when I was a teenager. I mean, I was revolutionary enough to go and get arrested and be on picket lines, but I also wore black tie and went to parties and drank champagne. They should have seen me for what I was: a weakling.

The Freedom of Information Act was the greatest single act that this country's had since the Bill of Rights. In a technological society, where you have the capability to eavesdrop electronically, you have to bring the Bill of Rights up to date, you have to make it a 20th century Bill of Rights. The FBI and CIA never cooperated in the administration of that law. They abandoned it. They subverted it.

SL: What do you see as the political trend in this country?

EdeA: I think we're going to have a major depression. But at that point the military will take over. The more we play around with all this stuff, the more we look like a banana republic. I think the American military is perfectly capable, with the CIA and the FBI, of creating a genuinely computerized fascist society.

There is something so shabby about a clown becoming the president of a country. You know, the great line in film history is when somebody asked the old man Louis B. Mayer, who was approaching death, "Mr. Mayer, have you heard that they just nominated Ronnie Reagan for governor?" He said, "Oh, no no no, not for *governor*. Jimmy Stewart for governor; Ronnie for lieutenant governor!"

SL: Can you talk about the case of the Plowshares 8, the subject of your new film?

EdeA: The title comes from the Book of Isaiah in the Old Testament: "They shall beat their swords into ploughshares." It's the definitive anti-war statement of a warlike people, the ancient Hebrews. The movement itself stems from the actions of the Berrigans, going way back. They always get other people involved; in this case, a nun, a public defender, a priest, a mother of six children...

The group studied how most effectively to make a blow against the nuclear arms race. And they found out that the central GE plant among the ten plants in the King of Prussia, Pennsylvania area, was Plant #9, which made one thing: nosecones for thermonuclear bombs. This nosecone shields the bomb from exploding and burning when it enters the atmosphere. Without the shield they can't use the bomb.

So they studied shift changes and everything else. They just drove in just before the shift changed, 7 o'clock in the morning. They walked in, right through the doors. (The FBI went crazy, because those plants are supposed to have tremendous security.) They had hammers hidden under their clothes. Then they took out their hammers and smashed two nosecones—very fragile metal, very thin—put the hammers down, held hands, sang hymns and prayers. The cops came and arrested them. Then nobody knew what to do with them. The FBI was there, the US Attorney was there, the local people were there. Then they decided to let the local people prosecute them.

And then, different members of the Catholic Left approached me and said, "You should really make a film about this." And I said, "You're wrong. I'm not a Catholic, I'm not a pacifist, and I'm not interested."

The people I knew were very honorable, tough people. They were more left than most leftists. And they kept pressing harder. And I thought, "Well, this will be an *easy* documentary, the kind I don't make. So I'll just get a camera crew and go down there and film it all and that will be the end of it. It'll

take a month to edit and it'll be like some fucking TV thing."

But I can't do that kind of thing and the government didn't let me. I assumed that because of the new rules I could film in court. But they never allow you to do political stuff, just murders and things. So I went down to Norristown, Pennsylvania, where the trial was held. And I suddenly saw that all the stuff I was thinking about could come to be in this film. I suddenly saw the possibility of making a new kind of film, which I liked. I said, "Fuck the trial, I don't need it; I'll make a script out of the trial."

SL: So you re-enacted the trial?

EdeA: Yes.

SL: Did you write the script or just condense from verbatim transcripts?

EdeA: Both.

SL: Did the Plowshares 8 have the support of the people in the town?

EdeA: Oh, no. The town hated them and the whole trial. This is the place that Haig comes from. It's a very quiet, WASPy, conservative place. They don't like troublemakers. They hated the Plowshares 8, but even more, they hated the people who came down from Philadelphia and New York to demonstrate. Why make all this fuss and noise here? Let's just go about our business of making atomic weapons.

It was a cruel trial. The town was very nervous and frightened. There were a lot of threats made against the film crew.

SL: I admire the courage behind that kind of act, but I can't see how that type of action will stop the US war machine.

EdeA: I don't think the Berrigans do either. They don't think individual actions stop anything. The action itself is symbolic, it attracts attention, it makes people think about the arms race. And it also shows that there are people who are not afraid of those who run the arms race.

In the second place, when you do that kind of action, you have a public trial. And when you have a public trial you have stuff come out of it like this film, which tends to perpetuate the action, and tends to make the action seen. Already, we have a possible [European] audience of probably 15 to 20 million people.

In the trial, Dan [Berrigan] and [Father] Carl Kabot would get up and say, "Your Honor, we did that, we broke those bombs." In fact Kabot, who's not so articulate, said, "We got those nosecones good, Your Honor." He was *proud*. I mean, they didn't say, "guilty with an explanation". They just said, "We did it." The jury had to convict them.

One of their main points was the metaphor of what FDR said to the people of Germany in World War II. He said, "Destroy your concentration camps. Destroy the ovens. Risk your lives to do this." So the Plowshares 8 said that they feel it's the same thing in attacking this plant: that we, as Americans, have that same imperative laid down for us.

My father taught me to laugh at all religions. We hated equally rabbis, priests, nuns and ministers. My father's favorite word was, "Ooh, look at that *jesuitical* face," and it would be a conniving, smiling, cold face. Now there's a price on every Jesuit's head in Guatemala. They're killed on sight. They're all left-wing.

Emile de Antonio Filmography

Point of Order, 1963.

That's Where the Action Is, 1965.

Rush to Judgement, 1966.

In the Year of the Pig, 1969.

America is Hard to See, 1970.

Nixon's Checkers Speech, 1971

(originally released 1952).

Millhouse: A White Comedy, 1971.

Painters Painting, 1972.

Underground, 1976.

In the King of Prussia, to be released.

All the Helen Caldicotts in the world aren't going to change anybody—all those talky doctors, Physicians for Social Responsibility, all those people babbling away. You finally need people who will do things, who will put their lives out there. And the trial illustrates that. Had they won the case, that would have meant that private business and the government did not have the right to stop people from committing acts of witness against property. That could never be. The government had to find a way to jail them. Otherwise, they could have gone the next day to another plant.

SL: Do the Berrigans share your pessimism about social change?

EdeA: No. Absolutely not.

SL: How did you get Martin Sheen involved?

EdeA: A whole bunch of celebrities in Hollywood supported Mary [Lampson] and Haskell [Wexler] and me [during the *Underground* grand jury]. Among them was Martin Sheen. I met Sheen then and was very impressed with him.

He's a brilliant actor, and I love him. I also believe in magic; maybe it's a substitute for religion. I had one of those magical

moments in which I thought I would write to Martin Sheen. Why didn't I write to Jon Voight? I wrote to Sheen and said, "Look, I'm doing this film, and I need some help." So one morning the phone rings and a voice says, "This is Martin Sheen. How can I help you?" I said, "I don't know where to begin." He said, "Well, look, let me send you a check for \$5,000. Would that be of any help?" And I said, "Yeah, it would be \$5,000 worth of help." He said, "Ok, I'll give you a week of time, and I'll play any role you want." I said, "Terrific. I'd like you to play the hardest role in it, the least sympathetic: the judge." He gave an incredible performance; it's something he's going to be proud of. Sheen is also a believer. There are not many believers out there.

SL: In what?

EdeA: In social change. In radical activity. And his is Christian radical activity. He wrote me a letter thanking me for giving him the opportunity to be in the film, and he ended it by saying, "And for allowing me to come as close to courage as I ever am likely to come in my life," meaning the courage of the Berrigans, of course.

SL: Why did you shoot in video?

EdeA: I thought it would be cheaper. I couldn't raise any money for this film. I've never had trouble raising money. But this time I couldn't raise *any* money.

SL: Why is that?

EdeA: I think it's because these people are Catholic, and the kind of Catholic they are. Most money comes out of rich progressive Jews or rich women, and other kinds of old, established WASP money. But the Berrigans, who are totally opposed to nuclear war, are also totally opposed to killing anybody, including fetuses. So the women disappeared on that. The Berrigans are also very pro-PLO [Palestinian Liberation Organization]; the rich liberal Jews disappeared on that. And also, in this climate, the early days of Reagan and the last days of Carter, people were nervous about putting money into people who went and broke government bombs in big company plants.

SL: How did shooting in video work out? Are you going to do it again?

EdeA: Never. I don't like the image. Never, never.

I knew from watching TV films that those films that are shot by TV cameramen are *boring*, visually. A TV cameraperson is a fucking bug, because they're tied to a headset and some idiot so-called floor director is telling them what to do while the producer is telling the floor director what to do. So the guy at

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Archival Hunt Proves It's a Mad, Mad World

Miles of propaganda films reshaped
into a mordant commentary on how government and
business would like us to see the atom.

KATHLEEN HULSER

The Atomic Cafe is rapidly gaining a reputation as "the compilation film that could," breaking the stereotyped image of political documentary as a non-theatrical proposition and playing to sold-out audiences. Although the film was five years in the making, its spring release couldn't have been more timely, given the proliferating Administration mutterings about tactical nuclear war and the June United Nations Special Session on Disarmament.

When this interview was conducted in April, Jayne Loader and Kevin Rafferty were wrapped up in distribution negotiations, so only Pierce Rafferty was available to participate (Libra is handling theatrical distribution; New Yorker, the non-theatrical). Rafferty talks about propaganda techniques, explains the evolutionary method of the film and offers tips on hunting through film archives.

KATHLEEN HULSER: You have worked on *With Babies and Banners*, *The War at Home*, *The Wobblies* and *Image Before My Eyes*. How did your interest in archival footage, visual history and propaganda films arise? What is the Archives Project?

PIERCE RAFFERTY: I have worked on about forty of these films to a greater or lesser degree, partially through working on *The Atomic Cafe*.

The Archives Project is Kevin Rafferty, Jayne Loader and myself, a production company formed in 1977 for this particular film. My role was essentially as hunter-gather. Since I was at the archives, it made sense to gather material for other people, too, and I knew many of those filmmakers anyway. The Project provided footage and research for other films all along as we worked on *Atomic Cafe*. Having gathered material on numerous films, we had an idea of the general nature of propaganda but each film has its own slant. We consciously looked for humorous films, since we didn't want to make a film for the already committed. The subject of World War III doesn't make people line up at the box office on Saturday night.

Quite a few years ago I discovered a catalogue called *3433 US Government Films*,

which featured titles like *You Can't Get Away with It* by the FBI. One of them was about the man who loses his hair (and is reassured that it will grow back "same color, same cowlick"). We realized that there was no limit to how absurd this material could be. Especially the stuff on the atom: the political statements, euphemisms, half-truths which were disseminated by official sources. We wanted to illustrate a mentality which belittled the dangers and made fun of the risks.



Fifties family sitting pretty in their bomb-proof bunker

KH: So the conscious technique of these propaganda films was to take the nuclear danger which was large-scale, unknown and terrifying, and equate it with something small-scale, close to home, limited and unthreatening?

PR: Yes. Take, for example, the woman who burns her hand on the stove. The official voices are demonstrating that the military doesn't have a corner on risk: you may burn your hand or fall in the shower. The narration assures you that radiation is a calculable risk.

At the beginning we had a loose idea about a film specifically on American propaganda, using material from different countries juxtaposed with foreign footage aimed at the US. One section was to be on the Cold War and we thought of ending with Vietnam pro-

paganda (very familiar to us). Eventually the Cold War became the focus, after many false starts.

We strayed briefly from our original "no narration" idea and shot some footage with natives of the Bikini atoll, and at the Atom Soldier hearings in Washington in 1978. Then we returned to the original concept.

We draw on all kinds of sources: radio, early TV shows and commercials, newsreels, educational material aimed at children, military footage and civil defense films. Though the sources are diverse, the tone is somewhat unified, which is why people get confused about its origins.

We thought a lot about the mechanics of many different kinds of films in our examination of the nuts and bolts of films that play on emotions.

After looking at some 10,000 films, we culled about two hundred hours, which we boiled down into a 90-minute film (a very high selection ratio). The task was complicated because we created the film as we went along, and didn't always know what we were looking for. The editing process was integrally related to the hunting/gathering phase: new things would displace the old. As a result there were constant modifications. For example, the whole section on "Atoms for Peace" was cut, mostly because approaching the relation of weapons and nuclear energy was too mammoth a job for this kind of film. *Atomic Cafe* evolved out of the actual material: it was like making a puzzle with only ten of the pieces on hand at any given time.

KH: You never wrote a script based on your 200 selected films?

PR: We did block out the film, but it changed up until the day of the final mix.

Although the topic is propaganda, we examine historical events with a chronology starting with Alamogordo and finishing with a view of the end of the world. Historical events, propaganda and the culture of the "atomic age" are interrelated.

Our budget was between \$270,000 and \$300,000, pretty evenly divided between foundation money and private money (both

from individuals and in the form of loans). The three of us are equal partners; we are the only investors. The initial money came from us, and the first outside sources were Tom Brandon, a lawyer, and the Film Fund (in early 1978). In our first year the expenses were only research time and cheeseburgers. As we started to buy footage, naturally the costs escalated. We never hired an outside fundraiser.

The only other person who worked substantially on the film was Margie Crimmins, the sound editor, who spent five months on the sound track. She did an amazing job; with all those old optical tracks clashing into each other, it was very hard to smooth together. Jayne, Kevin and I worked so closely on the film that we all took producer/director credits. And working collaboratively probably tacked another year onto the project.

KH: Was your main source the National Archives?

PR: It was our first source. When we moved out from California in 1976, we plunked ourselves down next to the Archives to investigate its resources. Then we went out from there to other archives, private and so on. Although eventually perhaps fifty per cent of the material came from the National Archives, we searched everywhere. And digging up the more obscure material actually required a lot of extra time. The film itself was largely structured by the material turned up in the hunt.

KH: How did you find private archives? And what problems did you encounter using military archives and gaining access to them?

PR: We never got any material that was classified. We weren't going for that material, nor did we have an antagonistic relationship with the military archives. The main factor was incredible persistence: we gathered old catalogues to figure out what films had been made and the index numbers. So we entered the military archives equipped. We would blitz the place, looking at hundreds and hundreds of films a day. We did not run into problems except bureaucratic ones.

As for private collections, by talking to everyone around the archives, we would find out about things—one person would lead to another.

KH: Many filmmakers are interested in using old footage for their projects. Do you have any recommendations on how to proceed, how much time to allot, where to start, what the major obstacles may be?

PR: We certainly knew what we were doing after a while, but it still took five years. Begin with major collections and understand the difference between copyright footage and

COURTESY THE FILMMAKERS



Proper posture to preserve pigtails from fall-out public domain footage where you can reproduce off the original negatives, off whole rolls. For example, the Universal newsreel collection is in the public domain since it was donated as a tax write-off a few years ago. So for that start with the National Archives.

For the copyrighted newsreels, you may pay somewhere between \$1,000-\$2,000 per minute rights cost, beyond which you must pay for reproduction. At the National Ar-

chives, footage is available for simply the price of reproduction. You have to buy a whole roll; they will not tab footage or specific scenes. About six years ago they still did that, but the demand was so great and the handling of the film caused such wear and tear on the negatives that they stopped the practice. It's better for the preservation of the original.

If you are making a compilation film rather than just using scenes, I recommend you consult a film researcher. It saves a lot of time, although you shouldn't contract out that work unless you really trust who you are working with because you know a lot more about what you want than a hired professional.

KH: Do you need permission to search in military archives?

PR: Yes. You must write and describe your film. Each branch of the military works differently. Probably the best place to start is by contacting the public relations department at the Pentagon, and by talking to someone who has already gone through the process.

Procedures have changed, so it's wise to start early. For example, most of the newsreels—Hearst, Fox, BBC, Paramount-Pathe—were in New York but many are now being shipped around. The collections are in a state of flux.

For a compilation film, make a precise budget, and realize that it takes time to find exactly what you want. You cannot simply ask a librarian for a specific shot—New York City in 1918 or whatever. You really have to spend time looking. Of course, there are indices, files and folders, and archivists who know the collections. But it's not like asking a librarian for a book.

KH: Why did you decide to make a film without narration?

PR: We didn't want to add our own little "voice of God" narration. We figured that as soon as we added statements of our own, people would become confused as to the source of the sound track. Some of the actual statements on the sound track are so unbelievable, many people already think we scripted them. By sticking to source documents, particularly in the sound track, I think the film has more authority, more strength.

KH: The mere absence of voice-over or guiding narration doesn't ensure that there's no voice of authority from the filmmaker. The editing makes just as strong and personal a statement as a voice explaining.

PR: Sure. That's inherent in the nature of a compilation film. What's different about *Atomic Cafe* is there's not one bit of new, interview footage to bridge the gaps. Everything (except for some footsteps and

continued on page 19

Archival Resources

Music:

- *ATOMIC CAFE* an album of hot songs from the Cold War is available from: Archives Project, Inc. PO Box 438 Canal St. Station New York NY 10013 \$7.50 incl. shipping

Film Sources:

- *A BIBLIOGRAPHY OF LABOR HISTORY IN NEWSFILMS.* By Richard Fauss. Institute for Labor Studies, Division of Social & Economic Development, Center for Extension and Continuing Education, West Virginia University. Morgantown. 1980.
- *PICTURE NEWSREELS 1911-1967.* By Raymond Fielding. University of Oklahoma Press, Norman, OK. 1972.

Photo Sources:

- *THE PICTURE RESEARCHER'S HANDBOOK: AN INTERNATIONAL GUIDE TO PICTURE SOURCES AND HOW TO USE THEM.* By Hilary & Mary Evans, and Andra Nelki. Charles Scribners & Sons, New York. 1974.
- *PICTURE SOURCES 3: COLLECTIONS OF PRINTS AND PHOTOGRAPHS IN THE US & CANADA.* Ed. by Ann Novotny & Rosemary Eakings. Special Libraries Association. 1975.

- *PICTORAL RESOURCES IN THE WASHINGTON, DC AREA.* Compiled by Shirley L. Green. Library of Congress. 1976.

AIVF FORUM

Indies React to Public Matters

Congressman William H. Natcher, a Democrat from Kentucky, is the Chairman of the House Appropriations Committee's Subcommittee on Labor, Health and Human Services, Education and Related Agencies.

Dear Mr. Natcher:

On behalf of the Association of Independent Video and Filmmakers (AIVF), I urge you to support full funding of the public television system, and to oppose any additional cuts in the budget of the Corporation for Public Broadcasting.

The need for a strong public television system has not abated with the advent of the

new cable and home video technologies. At present, only 25% of American households receive cable television. Home video equipment is available to even fewer citizens. And direct broadcast satellite distribution is not yet an operational reality. Moreover, there is no guarantee that any of these services will provide the innovative and diverse programming that Congress has mandated for public television. In sum, reliance upon the new video technologies to replace public television is both premature and highly speculative.

Public television needs continued Federal support. The 1981 Amendments to the Public Telecommunications Financing Act call for

Minutes of April Meeting AIVF Board of Directors

● **PUBLIC ART/GOVERNMENT CONTROL** - The Public Television Committee reported on its discussion of recent symptoms of government and financial pressures bearing down on the independent media: *a)* The new NEH Chairperson's recent remarks that federal funds should not have been used to fund an independent documentary on Nicaragua because of the film's point of view threaten the integrity of the Endowment's panel selection process and raise the spectre of direct government involvement in the content of the funded arts; *b)* PBS' controversial last-minute schedule shift of an AIVF member's documentary on the war in the Western Sahara from prime time to an off hour raises questions about possible PBS self-censorship and avoidance of controversy in its prime-time schedule.

Sharon Sopher, producer of *Blood and Sand*, the film in question, related her difficulties to the AIVF Board. The Board discussed possible responses including issuing a formal statement, grassroots organizing against government censorship, and conducting a forum on the politics of art funding (see bk. cover).

● **PROGRAM FUND DISCUSSION** - In response to AIVF's recommendation at

the March CPB Board meeting that CPB involve independents in the Program Fund policy-making process, CPB has invited several indies for a brainstorming session with station programmers and PBS and CPB representatives in early May. AIVF Board member Eric Breitbart will attend for AIVF. Not invited: all those involved in the original presentation.

● **RETREAT** - Committee was formed to plan a retreat in June for AIVF Board and staff to take stock and plan the org's future.

● **NY CABLE FRANCHISE** - The final version of the franchise for NYC's outer boroughs is inferior to an earlier draft, with seriously weakened access provisions. A coalition of public interest media groups, to which AIVF belongs, is actively opposing the franchise.

● **FUNDRAISING** - AIVF has prepared a 15,000-piece membership drive and is developing several proposals for foundation and corporate support.

AIVF Board meetings are generally scheduled for 7:30 pm on the second Wednesday of each month. Meetings are open to the public. Members are encouraged to attend and share their views with the Board. For information, call (212) 473-3400. ■

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

Not a member yet?

If not, perhaps now is the time. As the national trade association for independent producers, we've been working since 1974 to provide the sort of representation you need. For instance:

- Testifying before congress on legislation affecting independents
- Monitoring developments in public TV, cable and telecommunications
- Participating in media coalitions
- Reaching out to the general public with the independent's viewpoint

Along with our sister organization, the Foundation for Independent Video & Film (FIVF), we provide our members with such services as:

- Comprehensive Health Insurance at incredibly low rates
- The Independent, our monthly film & video magazine
- Short Film Distribution through the NEA's Short Film Showcase
- Festival Liaison for independents through our Festivals Bureau
- Comprehensive Information Services at our downtown NYC office—resource files, reference library, free consultations with our helpful staff (drop by soon!)
- Screenings, Seminars & Workshops designed to reflect our members' needs and interests

In all, AIVF continues to provide a strong collective voice, concrete services and a wealth of information for independent producers and supporters of independent video and film. Of course, we can't survive without your input . . . and assistance. Write, call or drop by our office today, and we'll be happy to tell you more about what membership in AIVF could mean for you.

AIVF ASSOCIATION OF
INDEPENDENT
VIDEO AND
FILMMAKERS, INC.

625 Broadway, 9th floor,
New York, NY 10012
Phone: (212) 473-3400

the exploration of alternative financing for the public television system. It is clear, however, that there *are* no alternatives to a strong Federal commitment to the system. Corporate underwriters have stated that they cannot pick up the slack for current funding reductions, let alone additional cuts. Potential advertising revenue is too speculative to justify the certain damage that commercial sponsorship will cause public television. It is cynical to pretend to save the public TV system by betraying its fundamental *noncommercial* purpose.

The AIVF's consistent support of public television is a matter of record. Last spring, we testified in opposition to reduced funding levels before both House and Senate subcommittees drafting new public television legislation. While the independent producing community has fought strenuously for higher funding levels and improved funding procedures at CPB, the intensity of our advocacy reflects the depth of our concern and commitment to a strong and diverse public television system.

The media marketplace cannot yet assure the production of the full range of television programs necessary for the political and cultural health of this nation. Public television is still a national necessity. We therefore urge you, and all the members of the Committee, to support full funding of the public television system, and to oppose any further budget cuts.

Lawrence Sapadin, AIVF

Ed Asner Supported

Dear Mr. Asner:

Since presenting a gift of \$25,000—collected from thousands of private donors nationwide—for medical supplies for the victims of the civil war in El Salvador, you have become the object of harsh criticism, a proposed Screen Actors Guild recall vote and death threats.

The Board of Directors of the Association of Independent Video and Filmmakers (AIVF) supports your right to speak out and take direct political action without risking personal and professional vilification. AIVF is a national trade association of independent film and video producers. As independents, we are committed to defending and promoting the First Amendment rights of media professionals to express their views without fear of retaliation, and of the public to have meaningful access to these diverse and competing views.

As a public figure, your statements and actions naturally reach and have a great impact on the public. This is undoubtedly why you have come under attack. The right of political expression is not reserved for only the silent or the ineffective. We support your right to speak out and express your political views without fear of intimidation or reprisal.

AIVF Board of Directors

Speak Out Continues

Dear AIVF:

Many thanks for your letter and your lovely vote of support for my right to speak out.

It's surprising how many letters and calls I've gotten, railing against me for speaking out—yet the same people would be indignant if I questioned their right to do the same thing.

Despite my detractors, I'll continue to speak out and hope to make some difference in this world. I thank all of you for adding your important voices—and for adding to my courage.

All best wishes,
Edward Asner

Continued from page 10

the end is like an insect. So I knew that I wanted a cameraperson from films who had never had any TV experience. I don't like that film *Northern Lights* very much, but I love Judy [Irola]'s camerawork. So I got hold of Judy and she saw it right away.

SL: What are your political hopes for the film? How will it be distributed? Who will it reach?

EdeA: I don't show things to anybody before they're finished, but I've already sold it to a major TV station in England, one in Holland and one in Sweden. I'm going to have a big agent here go after this and try to get it.

I would like it to have theatrical release. It's a hard film. There are no fake or meretricious or flashy moments in it. It's a trial film, basically. Trial films work when they have Charles Laughton and Marlene Dietrich, or even when they have Joe McCarthy and Joe Welch. This has real people.

Dan Berrigan is a great actor. Dan does two speeches in that film, and I'm sure he'll be nominated for an Academy Award, seriously. One of them is a showstopper. I sent Sheen a tape of it, which he showed in his house, and—this shows you how corrupt America is—the people who saw the film said, "Who's his agent?"

SL: Do you see the film as an organizing tool for support for the Plowshares 8?

EdeA: I never see films as organizing tools. I see films as films. It's like being a mother in a way. Once a film is done, you sort of let go of it. I've got to do something else. I hope that people use it in a way that's productive. But I can't make that next political step that some filmmakers do, which is to spend three years working with the film. I couldn't stand it. I really want to make another film, not spend the rest of my life talking about this one. ■

End of Part One

Susan Linfield is a writer and an independent documentary filmmaker. She currently works at Short Film Showcase.

FESTIVALS

Around the World In Eighty Debuts

WENDY LIDELL

Telluride

Nestled among some of the highest peaks of the San Juan Mountains in southwestern Colorado, Telluride is accessible only by car and more than an hour from the closest airport. Getting there is no easy accomplishment. Furthermore, tickets (in the \$100 range) must be bought months in advance, and before the program is announced.

Because of the effort and expense borne by his guests, festival director Bill Pence says he places special emphasis on American premieres. The emphasis is also on feature films, although Pence insists that they look at everything and program shorts "contrapuntally" with the longer films. "They know what they're looking for, and they know what the major filmmakers are doing."

Telluride is an extremely popular festival and tickets generally sell out early. Along with the participating filmmakers, "alternative" distributors and exhibitors make up the largest part of those in attendance. Around 80-90% of the attendees come from outside Colorado, and some of the larger distributors like Fox, Columbia and Warner often come looking for new films. Telluride's popularity has grown in a remarkably short time, probably due to the continued excellence of its programming and to such programming coups as Abel Gance's *Napoleon* in 1980, newly reconstructed by Kevin Brownlow and with the 90-year-old Gance in attendance, and Hitchcock's *The Trouble with Harry* in 1981, in a mint-condition Technicolor print. This 1955 film is one of the five or six of Hitchcock's works presently in litigation and otherwise impossible to see. According to Pence, the success of their programming lies in their having three directors—Tom Luddy, Bill Everson (successor to James Card) and himself—with different resources and sensibilities pursuing the festival philosophy of finding "the undiscovered, the unknown and the rare."

According to Errol Morris, whose remarkable documentary *Vernon, Florida* opened in Telluride last year before showing at the New York Film Festival, the energy in the Telluride Festival comes from Tom Luddy. "He knows so many people," says Morris. Among the filmmakers in attendance last year were Volker Schlöndorff (*Circles of Deceit*), Francesco Rosi (*Three Brothers*) and

Dusan Makavejev (*Montenegro*), whose films were making their American premieres. Werner Herzog is said to prefer opening his new films at Telluride, and we can expect the premiere of *Fitzcarraldo* this year, unless the film's distributor insists on opening the film in August—in which case, director Pence says, they won't accept it.

This concentration of talent is probably the other element that makes Telluride so popular. In an isolated town that's only two blocks long, you can hardly avoid getting to know everybody after four days.



Bonnie Friedman's "The Last to Know," concerning alcohol, prescribed drugs, and women, was featured at last year's NY festival.

Like Morris's *Vernon, Florida*, many films make the journey from Telluride to New York, including in 1981 the American independents *My Dinner with Andre*, produced by George W. George, and *Soldiers Girls* by Nick Broomfield and Joan Churchill.

The Labor Day opening at Telluride does not undermine the press coverage which accompanies openings in major urban festivals like New York, San Francisco or Chicago (in September, October and November respectively). While the festival itself gets a lot of good coverage, with film writers from many of the major urban papers in attendance, the individual films themselves often do not. Pence says this is because they do not wish to compete with the larger festivals. The press is not encouraged, he says. They are treated "just like people who buy tickets." There are no press conferences or special treatment and as a result they are "more civilized." I suppose this adds to the spirit of the festival,

which Pence describes as "intimacy coupled with quality," or as Errol Morris sums it up: "It's pleasant, I guess."

The committee looks at films in June, July and August but the earlier submitted, the better your chances. Send your print with a letter (no fee) to Telluride Film Festival, National Film Preserve, 119 West Colorado Ave., Telluride CO 81345, (303) 728-4401.

New York

Next to Cannes, the most prestigious of film festivals is probably New York. Unlike Cannes, however, there is no competition at New York, and most of that elusive commodity—prestige—is manifested in the lavish publicity bestowed upon the festival participants. John Springer, one of the most expensive PR firms in New York City, was previously retained to handle public relations; and although this year the job has been shifted to a full-time in-house publicist, Joanna Ney, the level of activity is expected to remain high.

"Extensive contacts were made for me with television, radio and the print media," said Manny Kirchheimer, whose lyrical documentary short *Stations of the Elevated* played in last year's festival. "Once you're in, they treat you like a king." Bonnie Friedman, producer of *The Last to Know*, also featured in last year's festival, concurs. "There is no other festival which can compare with it." Friedman also said she got "tons of inquiries" about the film due to all the publicity, and its performance sold out.

1981 saw a significant shift in the focus of the festival. Compared to 1978, the number of French films shown fell from seven to five, Hollywood films from three to none, and the number of American independents and documentaries grew from three to nine. Interestingly, these last two categories overlap one another for all but one film in each category.

One wonders whether this shift is due to a change in festival director Richard Roud's sensibility, the influence of Marc Weiss, the festival's advisor for American independent films, or through dedication to the festival's purpose, articulated by administrative director Joanna Koch as "[the reflection] of current trends in international cinema of the highest artistic standards through showings of a cross-section of the most interesting and significant new films, regardless of their commercial importance." It will be interesting to see whether this shift will be extended in 1982 to recognize the growing importance of dramatic American independent features.

The festival's selection committee includes Richard Roud, Chairperson, Jack Kroll, Richard Corliss, Tom Luddy and Jim Hoberman (who replaces Susan Sontag). The two advisors are Marc Weiss (AIVF Board member and Vice President) for independent films and Mary Meerson for retrospectives.

Entries should be made in July. There is no

fee. For application forms contact: New York Film Festival, Film Society of Lincoln Center, 140 West 65 St., New York NY 10023, (212) 877-1800 ext. #489.

Toronto

According to *Cinema Canada* magazine, the Toronto Festival of Festivals is "the largest publicly attended film festival in the world," although its arch-competitor in Montreal is not very far behind. In 1981, 200 features were shown including 50 film retrospectives, 8 feature-length compilations of animation and various programs with titles like "Real to Reel" and "Less is More" (documentaries and low-budget films respectively, programmed by John Katz at York University and including many American films), "Critic's Choice" (programmed by David Overby and focusing on German and Dutch films in 1981), and "Buried Treasures" (a retrospective of undiscovered gems programmed by Jonathan Rosenbaum).

The festival on the whole tends to be oriented toward commercial films, opening in 1981 with the Canadian production *Ticket to Heaven* by Ralph Thomas. But Festival Director S. Wayne Clarkson points out that last year's programs included American independents *Killer of Sheep* by Charles Burnett, *The Dark End of the Street* by Jan Egleson, *Soldier Girls* by Broomfield and Churchill, *Street Music* by Dick and Jenny Bowen, and *Image Before My Eyes* by Josh Waletzky. Past years have featured *Alambrita* by Robert Young, *Best Boy* by Ira Wohl and *The Return of the Secaucus 7* by John Sayles. Independent films have reportedly been scheduled during the less accessible daytime hours, but the festival has recently taken to repeating the programs a number of times, and they have been well attended.

This year, a new programmer named Kay Armitage will be taking over. She's been described as an academic feminist, and her influence should prove interesting.

While there is no concurrent film market, extensive press coverage and attendance by distributors provide a good introduction to the Anglophone Canadian market. This year could be especially fruitful since the annual Trade Forum, held during the festival will focus on distribution. Pay TV companies will have been awarded licenses one month before the festival, and with an eye toward going on-line in February 1983, they are expected to talk about what kind of material they are looking for.

The only competition at the festival is the Labatt's Most Popular Film Award, which is voted on by the audience. Last year's results are intriguing: votes went to Ivan Passer's *Cutter's Way* and two Canadian documentaries, *Imagine the Sound* (on jazz) and *P4W: Prison for Women*.

Toronto accepts features, shorts and

documentaries, although the emphasis is clearly on features. Their policy on premieres is ambiguous. According to associate director Anne MacKenzie, films should not have been publicly screened in Canada, but she does admit some overlap with the Montreal World Film Festival which precedes it by a couple of weeks. Clarkson and MacKenzie will be in New York at the offices of the National Film Board of Canada during the second or third week of June to make selections. They wish to be contacted through their Canadian office, preferably by letter with publicity materials, although phone calls will do under time limitations. They'll let you know if they want to see you film, and how to deliver it to them. Further inquiries may be made through the FIVF office. Their official entry date extends through July. Contact: S. Wayne Clarkson, Anne MacKenzie, Festival of Festivals, 69 Yorkville Avenue, Suite 206, Toronto, Ontario M5R 1B7 Canada, (416) 967-7371

Montreal

A good deal of controversy seems to surround the Montreal World Film Festival and its director Serge Losique. Francophone filmmakers have been known to walk out of National Film Board meetings when he walks in, and the *Montreal Gazette* has called him an "ego-maniac". But this "ego-maniac" has managed in only five years to build a film festival that attracts over 130,000 attendees. Losique has earned a reputation in Montreal for attempting to find audiences for foreign films (which tends to include French and European, rather than American), forgotten classics and serious cinema in general. He liberally mixes this effort with the bread and butter elements of commercial cinema. The festival is funded by over half a million dollars in Canadian government grants, and while a study has been implemented to investigate the management of the festival, around which further controversy swirls, the bureaucrats have yet to find any reason for shutting him down.

Montreal holds a main competition, which last year had 23 entries, and awards several other prizes, mostly to Canadian films. Last year's jury was headed by Gina Lollabrigida and also included syndicated film columnist Rex Reed. It awarded the Prix des Ameriques to a film from the US called *The Chosen*, preferred over other US entries *Butterfly* and *Carbon Copy* and other North and South American entries.

Side events at Montreal in 1981 included Films for TV, Latin American films, German films (18 in all, of which 11 were the works of first-time directors and tributes to Pier Paolo Pasolini, Elia Kazan and Robert Wise. Kazan cancelled because of bad health, and so few people reportedly attended Wise's press conference it was practically useless.

An economic conference (on TV films) was held concurrently with the festival for the

first time in 1981. The overlapping Film Market reported reduced participation compared to previous years, although public attendance at the festival continued to grow. Since the events take place in a multiplex cinema (good for screening hopping) near the large downtown campus of the University of Quebec, there's usually an enthusiastic student audience on hand. Nearby rue St. Denis is lined with cafes for times when your eyes tire.

Montreal accepts features and shorts and requires that they be Canadian premieres; but since Montreal precedes Toronto by two weeks, this should not be a problem for those interested in both. Canadian critics attend en masse and the films receive national newspaper and broadcast coverage, although most attention tends to be concentrated on the more commercial offerings. The Francophone press is particularly thorough about the Montreal Fest, and a snappy review in French can be an asset when storming French Festivals on the continent. Enter in July. Event in late August. No fee. Contact: Montreal World Film Festival, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8 Canada, (514) 879-4057.

Valladolid

The Valladolid International Film Week, which will take place in Spain in October, has announced that their special section in 1982 will celebrate American independent feature films. Along with the presentation of about 15 feature-length programs, the festival will produce a book of essays on American independents which will include profiles of filmmakers whether or not their films are part of the festival.

Films already selected for the festival are: *Permanent Vacation* by Jim Jarmusch, *Underground, USA* by Eric Mitchell, *Subway Riders* by Amos Poe, *Against the Grain* by Tim Barnes, *Dream On* by Ed Harker, *3 Shorts* by George Kuchar with a documentary about Kuchar by Gustavo Vasquez, *Killer of Sheep* by Charles Burnett, *Lenz* by Alexandre Rockwell, *You Are Not I* by Sara Driver, *Empty Suitcases* by Bette Gordon, *Imposters* by Mark Rappaport, *Gal Young Un* by Victor Nunez, *The Dark End of the Street* by Jan Egleson and *The Return of the Secaucus 7* by John Sayles.

Festival Director Fernando Herrero will return to New York in June or July to finalize the program and find a few more films. He is especially interested in finding a world premiere. If you would like to show your film to Mr. Herrero, write to him care of this office as soon as possible. The festival will subtitle all selected films in Spanish, and for this reason, the print will be needed in August although the festival will not take place until late October.

If you would like to be included in the *American Independents Book*, send your biography, filmography and a photograph to

Valladolid, c/o FIVF, 625 Broadway, New York NY 10012.

News & Notes

Funding cutbacks have forced the cancellation of the 4th FLORENCE FILM FESTIVAL, the International Review of INDEPENDENT CINEMA. According to festival directors FABRIZIO FIUMI and GIOVANNI ROSSI, municipal funding is only part of the reason for their cancellation, which is "also due to deliberate political design, which we are actively contesting."

Despite momentary financial and political distress, the Florence Film Festival continues to operate as a point of reference for the production and distribution of international independent feature-length films; it will insist on defending the results of an initiative which has in just three years of activity, met with indisputable interest, consensus and support from the public, the press, the filmmakers, the distributors.

"Any news of further developments will be announced."

Pursuant to our announcement in the April issue, The ROTTERDAM INTERNATIONAL VIDEO FESTIVAL has moved their entry deadline from the end of June to the first week of June. Their phone number is 070-651880. The first International Video Festival will take place in London from June 19 through July 9. Contact: Video Festival Offices, Chenil House, 183 Kings Road, London SW3 England, or the FIVF office.

Winners in the US FILM AND VIDEO FESTIVAL, the only competition in the country that is devoted exclusively to independently-produced film and video, include: *The Dozens* by RANDALL CONRAD* and CHRISTINE DALL*, *Killer of Sheep* by CHARLES BURNETT, and *Street Music* by JENNY and DICK BOWEN, which shared the Grand Prize. The Best Documentary honor went to *Soldier Girls* by NICK BROOMFIELD and JOAN CHURCHILL, and Special Jury Prizes went to GLENN SILBER's* *El Salvador: Another Viet Nam?*, ERROL MORRIS's* *Gates of Heaven*, and JIM BROWN's* *Wasn't That a Time?* US Film and Video Festival is organized by ROBERT REDFORD as a companion to the Sundance Institute. Jurors were ROGER EBERT, TAYLOR HACKFORD, LEE GRANT, and ARTHUR KNIGHT.

NANCY SCHREIBER's* film *Possum Living* has been selected by the CINEMA DU REEL FESTIVAL in Paris to be purchased for the Public Information Library and join a travelling show of festival highlights. *Smithereens*, a first feature by SUSAN SEIDELMAN* has just been accepted into the official competition at CANNES. The film will be represented in Europe by Joy Pereths*.

JUNE 1982

The HEMISFILM INTERNATIONAL FILM FESTIVAL, HELD IN San Antonio, Texas, has announced its winners. Among the awards to Americans were: *Doing Time*, by L. PAUL SUTTON and LONG HOLMBERG, Best Long Documentary; *Stilt Dancers of Long Bow Village* by RICHARD GORDON* and CARMA HINTON, Best Short Documentary; and *Creation* by WILL VINTON, Best Short Film. In the Arts and Artists category, the winner was *Onstage with Judith Somogi* by MARY CLAIRBORNE and JERRY OLSEN. Among the Best In-Time winners were *Guri* by ED

DARINO* and *Antiquities* by SCOTT WILLIAMS.

Americans also won Special Jury Awards: *Marie* by CHRIS PELZER, and *Fall-Line* by BOB CARMICHAEL and GREG LOWE.

* AIVF Members

Special thanks to GORDON HITCHENS for the HEMISFILM report and to MARGARET COOPER and JANE GUTTRIDGE for information on Toronto's FESTIVAL OF FESTIVALS.

MORE FESTIVALS

MORE FESTIVALS has been compiled by Sian Evans, Marina Obsatz and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. Application forms for some festivals are available to members on request from the FIVF office. If your experience with a particular festival is different from how we report it, please let us know so we can improve our reliability.

Domestic

• BUMBERSHOOT INVITATIONAL FILM FESTIVAL, Sept. 4-6, open to regional film and

video makers in the Northwest, is part of the Seattle Arts Festival. Tapes and films in 16 and 35mm can be entered without a fee in a variety of programs including *Via:Video*, *Tape Replay* and *Installations*. The emphasis at this Festival is

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GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

THE INDEPENDENT

definitely on art and experimental work. Because of Seattle City Light's role in the generation of energy in the Northwest and the creative energy generated by the Arts Festival, Seattle City Light "1% for Art" funds have been allocated for the temporary installations of video artworks at Bumbershoot. The Festival is well-supported by national and community attendance, as well as city government and organizations. This really is a "popular" Festival. The *Via: Video* program is a continuous playback of artists' tapes and an exhibition of two video-related installations. The 1981 exhibit was coordinated by Seattle artists Norie Sato and Sheila Klein. *Tape Replay* is a compilation of chosen submissions in video. These tapes should be on ¾" and no longer than 15 minutes. The compilation is retained for non-commercial purposes by the organizers. Videomakers who are selected are paid \$75. *Installations* is a selection of two artists whose proposals deal with the sculptural and/or participatory nature of video. The artists will be paid up to \$1500 and this fee must cover all materials, installation, cleanup and fee. Projects should be designed or suitable for interiors. The City of Seattle may wish to purchase the work. Juries for all programs are made up of artists and art-related professionals. Deadline: July—1st week. Contact: Bumbershoot, 305 Harrison St., Seattle WA 98109, (206) 625-4275.

● **COLUMBUS INTERNATIONAL FILM FESTIVAL**, October. This is the 30th Annual event to be sponsored by the Film Council of Greater Columbus, making it the oldest film festival in the US. According to Daniel Prugh, President of the Council, the festival started out as a business and industrial film event and then began to expand into travel, health, medicine and education. Today there are at least a hundred separate categories under these broad divisions: Art and Culture, Business and Industry, Education, Filmstrips, Health and Medicine, Religion and Ethics, Social Studies, Travel—United States and Foreign, Videotapes, Media of Print. They are extremely well organized and reported to be "careful, responsive and respectable." They award the Chris Statuette Award, the Chris Plaque Award and the Certificate of Honorable Mention. Winning one of these awards for your office wall seems to be the main reason for entering this festival. They are reportedly very impressive-looking, but apparently every film/tape which participates wins at least honorable mention, so they may not carry the status they once did. One producer who had won awards every year said she would not enter again because it was too expensive and "the categories were too broad." Prugh said they let people in the educational field know what's available and publicize the award-winners to the Ohio area. Public screenings apparently take place in local libraries with invitations going out to special interest groups. Entry fees: \$65 to \$200. Contact: Mary A. Rupe, Film Council of Greater Columbus, 257 South Brinker Ave., Columbus OH 43204.

● **FIFTH ANNUAL ASIAN-AMERICAN INTERNATIONAL FILM FESTIVAL** showcasing recent works by Asian-American and Asian film-

makers will take place on June 18, 19, 25 & 26 at New York University's Schimmel Auditorium, 40 West 4 St. Selected films include *Regret for the Past*, a feature-length drama from the People's Republic of China, and Wayne Wang's *Chan is Missing*. The festival is sponsored by the Asian-American Film Institute of Asian Cine-Vision. For scheduling and other details call Michael Chu or Renee Tajima at (212) 925-8685.

● **1982 MINORITY FILM AND VIDEO FESTIVAL** will take place at Global Village in New York City June 2-6. Programs include: Focus: The US, Young Eyes, Wise Views, Conceptual Revision, Rites Are Right, Searching for a Truth, and Where We're From and Where We're Going. For more details call Laura Phizer or Jane Schonberger at (212) 966-7526.

● **NORTHWEST FILM AND VIDEO FESTIVAL**, Aug. 1-15, is sponsored by the Northwest Film Study Center to "survey new moving image art produced in the Northwest." Entry is open to film and videomakers in Oregon, Washington, Alaska, Idaho, Montana and British Columbia. The majority of the entries are documentaries, with 20% coming from Canada. An expensive mailing is made to court the press. An important part of the festival is its touring exhibition which was seen in 22 museums and colleges last year. Enter by July 15. No entry fee. Contact: Bill Foster, Northwest Film Study Center, Portland Art Museum, 1219 Southwest Park, Portland OR 97205, (530) 221-1156.

● **PACIFIC RIM WOODEN BOAT FILM FESTIVAL**, July 3-5. This is the first annual. They are part of the sixth annual Seattle Wooden Boat Show and are looking for films on the use, history, and construction of wooden boats. A \$10 entry fee will be used for return postage; the remainder will go toward cash prizes to be awarded to the three best films. 16mm only. Enter by June 25. Contact: Marty Langeland, Skookum Fastening, 805 6th St., Anacorus WA 98221, (206) 293-7469.

● **PLANNED PARENTHOOD FEDERATION of America Film Festival** is held at their national Annual Meeting in November. They seek films dealing with "reproductive health, sexual behavior and attitudes, family life and sexuality education, population education and related topics." Competition is for inclusion in the Festival only; no prizes are awarded. However, more than 1000 educators and health professionals from all over the US attend the Annual Meeting, so many sales and rentals of screened films are arranged here. Entries must have been made since 1980; no entry fee. Prescreening is ongoing from now until mid-September. For more info contact: Nancy Casas, Education Division, PPFA, 810 Seventh Ave., New York NY 10019, (212) 541-7800 ext. 388.

● **PUBLIC RELATIONS FILM/VIDEO FESTIVAL**, November, sponsored by the Public Relations Society of America (PRSA), is for promoting industrial and sponsored films/tapes in public relations. Enter by July 31. \$125/PRSA members, \$150/non-members. Contact PRSA, 845 Third Ave., New York NY 10022, (212) 826-1750.

● **SAN ANTONIO CINEFESTIVAL**, Aug. 27-28. Founded as the Chicano Film Festival in 1976, the Cinefestival is the oldest festival celebrating the Hispanic art form in America. The

7th Annual festival invites films in 16mm and tapes in ¾" and ½" (Beta or VHS) "reflecting a part of the Hispanic Community." The festival is sponsored by the Oblate College of the Southwest, an Oblate seminary, and all entries are publicly exhibited in San Antonio, now the 13th largest city in the country. Attendance averages about 500/day with more coming to their special events like the world premiere of Jesus Trevino's *Seguin* in 1981. A concurrent series of workshops is held; this year's topics include a discussion of the cultural ties between religion and filmmaking with a special showing of films exhibiting this relationship, and a legal workshop concentrating on copyright law. The Program Coordinator says they receive national press coverage in such papers as *Variety*, *Broadcasting*, *Nuestro* and *Caminos*. Enter by July 23. There is no entry fee. Contact: Robert Gutierrez, San Antonio Cine Festival, PO Box 96, San Antonio TX 78291, or 907 Pasadena, 78201, (512) 736-1685.

● **SAN MATEO COUNTY FAIR FAIRWORLD FESTIVAL**, July 23-31, is a multi-arts festival with separate film and video sections. It is open to "amateurs", described by Rupert Taylor, director of the film section, as works which receive no outside funding whatsoever. They accept 16mm, Super-8mm and ¾", and require a \$6 entry fee. For films, prizes ranging from \$50-\$200 and trophies are awarded; and for video, merchandise totalling \$800 and \$1,000 worth of editing time (in San Mateo). Film deadline July 7. Contact: Rupert Taylor, 500 Middle Road, Belmont CA 94002, (415) 592-5824. Video deadline Aug. 14. Contact: Rick Zanardi, KCSM, Channel 60, San Mateo CA, (415) 574-6586.

● **VIDEO SHORTS III**, July 23-25, invites videotape entries in ¾", VHS or Beta formats. The festival's intention is "to demonstrate to the public the wide variety of styles and approaches possible in this fast-growing medium." They have attempted home video distribution of the winners in the past but without much success, and it is unsure what will be done this year. Ten awards of \$100 each are granted, and public screenings attract thousands of people. They suggest a 5-min. maximum for length, and charge \$1/min. as an entry fee. They will accept PSAs and excerpts from longer works, but most of the 75 entries in its last two years have fallen into the Experimental or Arts category. Enter by July 12. Contact: Mike Cady, c/o High Hopes Media, PO Box 20069, Broadway Station, Seattle WA 98102, (206) 322-9010.

Foreign

● **AUSTRALIAN INTERNATIONAL FILM FESTIVAL**, held in September, is open to student and amateurs. 16mm, Super-8 and 8mm are accepted. Categories include: Documentary, Fiction, Travel, Unclassified-Experimental. Trophies and certificates are awarded to fifteen selected winners. No entry fee required. Festival pays postage. Entry deadline: July. Contact: Barbara Fuller, Australian Amateur Cine Society, Box 1463, GPO Sydney, New South Wales 2001, Australia. Tel: 02-81-4326.

● **BESANCON INTERNATIONAL MUSICAL AND CHOREOGRAPHIC FILM FESTIVAL**, November, is sponsored by the Cultural Department of the National Center of French Cinematography and recognized by the French

Association of Festivals and European Association of Music Festivals. The festival accepts film entries in the categories of Musical-Choreographic Feature, Short and Documentary in 16 and 35mm. There are no limits on length, and only three entries per country are accepted. Five awards are given to selected filmmakers including the Jury Prize, SACEM Prize and Public Prize. No entry fee is required. Entry deadline: July. Contact: Pierre LaGrange, Commissaire General, 2d. rue Isenbart, 2500 Besancon, France. Tel: (81) 80-73-26.

● **CANNES INTERNATIONAL AMATEUR FILM FESTIVAL**, September, holds its annual event for eight days at the Palace of Festivals in Cannes. Going on its 37th year, the festival features films from a large variety of categories, some of which are: Travel, Cartoon, Documentary, Reporting, Style and Fantasy, Animation, Filmed Song Music and Scenario. Films are judged on the basis of their entertainment value and technical quality. Cups and trophies will be awarded to selected entrants. All films should be submitted in either 16, Super-8 or 8mm, no longer than 30 minutes, 45 minutes for scenarios. No entry fee; entrant pays postage. Entries must be in by July. Contact: Cine-Club de Cannes, Boite Postale No. 279, Palais des Festivals, La Croisette, 06403 Cannes, France. Please note that this is not THE Cannes Film Festival.

● **GOLD MERCURY INTERNATIONAL FILM AWARD**, September, is a festival whose purpose is to show the different aspects of economy through documentary film. Jury is comprised of representatives from universities, motion picture industries and municipal and economic organizations. Copies of winning films will be requested for the Film Library of Venice Chamber of Commerce, and over ten medals and prizes are awarded. Categories include: Agriculture-Fishing, Industry, Handicrafts, Trade-Distribution, Transport-Communications, Tourism, Professional Higher Training, Work Problems, Applied Scientific Research, Public Relations, Ecology, Restoration of Historic Centers. Films may be entered in 35 and 16mm. No entry fee is required. Entry deadline: July. Contact: Avv. Mario Valeri Manera, President, Venice Chamber of Commerce, S. Marco 2032, 30124 Venice, Italy. Tel: 89-580. The festival is biennial and last occurred in 1980.

● **MANNHEIM INTERNATIONAL FILM WEEK**, October. Once again Festival Director Fee Vaillant will be coming New York to screen first dramatic features and social-political documentaries in 16 and 35mm. American documentaries often do well at Mannheim, winning a number of the substantial cash prizes awarded annually. In 1981, *Resurgence: The New Civil Rights Movement and the Rise of the KKK* by Pamela Yates and Tom Sigel took second prize. A number of TV sales have also reportedly been made pursuant to Mannheim Festival screenings. The festival covers the cost of overseas shipment and filmmakers are invited to be guests of the festival. Selections will take place sometime in mid-August. Contact: Penny Bernstein, 55 Leroy St., NY NY 10014, (212) 695-2542/929-0022.

● **TECHFILM INTERNATIONAL FILM FESTIVAL ON SCIENTIFIC AND TECHNICAL PROGRESS**, October. Its purpose is to support the making of films on scientific and technical progress, to upgrade and broaden pro-

duction technology and labor efficiency and to improve the uses of ecological resources and living/working conditions. Entrants may submit films in 35 or 16mm, no more than 25 minutes in length, 30 minutes for TV films. General categories include: Scientific-Technical Research, Popular Science, Instructive, Documentary, Informative, Programs/Films for TV, Publicity-Advertisement-Promotional. There are a variety of prizes and an honorable mention given to selected films. An entry fee of 85 Swiss francs is required; however, return postage is paid. Entry deadline: July. Contact: Frantisek Kopecky, Director, Kratky Film, Infor Film Servis Prague, Stepanska 42, 11000 Prague 1, Czechoslovakia. ■

Continued from page 6

leading characters, creating a fleshed-out biographical portrait that would include any idiosyncratic behavior or mannerisms. The third chapter would contain a short (two-page) outline of the pilot script. The fourth is the pilot script itself. The fifth consists of a number of paragraphs that briefly outline further episodes. The final chapter sums up the reasons why, demographically, this idea will appeal. This "sell" chapter must convince a producer that the story will keep eighteen-month-olds glued to the set as well as their porridge, and set eighty-year-olds aglow.

Notwithstanding these criticisms, there is much in the book that is of value had one but the time and patience to absorb. But it fails to accomplish the elemental purpose—to get the writer started.

On page 219 Miller advises: "Don't crowd the script by giving the audience a greater information density than they can reasonably process." Sage advice.

I do not feel that *Screenwriting for Narrative Film and Television* can teach the novice to propel a flickering plot into a film format with any real inner security. One would confront confusion rather than clarity, be overwhelmed rather than instructed and, finally, be diminished into creative impotence rather than led forward simply and directly to the enthusiastic delivery of a manuscript.

Ann Loring is an actress and writer who teaches TV scriptwriting at The New School. She is also president of the New York local of the American Federation of Television and Radio Artists.

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missile sounds) is taken from the period as is. This actually allows the audience to interact with the material in a way that's not possible with an added narration. For example, when Time-Life films speak, there's a completely different tone.

KH: Who are your cinematic forebears?

PR: Our stylistic precursors are people like Philippe Morin with his film *Swastika*. De

Antonio's films were very influential. And Bruce Conner.

KH: Do you have a background in history?

PR: No. Jayne is perhaps the only legitimate academic. She has degrees and worked quite extensively for Tom Brandon. I do have a history of professional collecting; the mentality is like that of a kid who collects thousands of baseball cards. In my case it's postcards. Not exactly a formal academic background. Just 20 feet away from you [in his debris-choked loft in SoHo] are about 15,000 postcards in shoeboxes.

KH: Was *The Selling of the Pentagon* one of your inspirations for this film? [It came out in 1971.]

PR: Well, not directly, though I was amazed at the amount of response it got from the Pentagon. It made me aware that the military was worried about its self-image.

KH: Have you had any response from the Pentagon on *Atomic Cafe*? Did the State Department issue a press release as it did for *Missing*?

PR: I hope they enjoy the film, but they haven't contacted me, nor issued any press releases to my knowledge.

KH: How about foreign distribution?

PR: We have had calls from Europe; it looks like it will be widely distributed abroad. The Europeans are more advanced on the subject of nuclear war because they have always felt themselves right in the middle of it. What's happening in the States is even more significant because there hasn't been much concern about the bomb for some twenty years. Now all kinds of groups are getting in: town councillors, the Bar Association, doctors, even the Restaurateurs' Association for Disarmament. In sum, more mainstream groups.

KH: What effect do you think the film will have?

PR: Hopefully it will make people more skeptical about official voices, things that are shown to them and said about the atomic age (and about other subjects). By gathering all these ridiculous and rationalized statements about nuclear weaponry, we show that one can't put one's faith in the powers that be. The film links up Cold War I with Cold War II—a reminder that this isn't just coming out of the blue.

KH: The aim is to make people look critically at how they are persuaded and to link their memories of the Fifties with what's happening now?

PR: Yes.

NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to *The Independent* c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 15th of second preceding month (e.g. May 15 for July/August. Edited by Odessa Flores.

Buy • Rent • Sell

● **FOR SALE:** JVC color VTR BR6400U, latest 1/2" industrial recorder, \$950 (includes postage & insurance). W/6 hrs. use; purchased 12/30/81. For info contact: Mark Willner, (804) 424-2223, after 5 pm.

● **FOR SALE:** Steenbeck ST900W 6-plate 16mm flatbed. Larger console w/plenty of work space & dust cover. Recently serviced, excellent condition, \$12,500. For info contact: James Agee Film Project, 1730 JPA #4, Charlottesville VA 22903, (804) 295-0262.

● **FOR SALE:** 6-plate Moviola M86 w/flickerless prism, low wow & flutter, quick stop, torque motor box. New Jan. '80. Price negotiable. Contact: Susan Woll, (617) 876-5022 or Ron Blau, (617) 354-6054.

● **FOR SALE:** Canon Scoopic w/new batteries & charger, filters & case, \$750. Fully serviced by Camera Mart. For info call: (212) 928-2407 or 795-3372.

● **FOR SALE:** Beaulieu 40082II w/backwinding attachment, rechargeable Ni-cad battery, set of decamired filters, gadget bag, Halliburton aluminum case, Star-D tripod w/brass fittings, Hervig viewer, Bolex cement splicer, Hollywood rewinds etc. All excellent condition, \$1700. Contact: Don Druker, 204 Pender Pl., Rockville MD 20850, (301) 279-0244.

● **FOR SALE:** 2 6-plate 16mm Steenbecks. Mint condition. For info call: Cinetudes Film Productions, (212) 966-4600.

● **FOR SALE:** 16mm Arri S w/ Schneider lens (50mm & 16mm), Angenieux L4 17-68 zoom, Sun 80-240 zoom, power cable, case, body brace, variable speed motor. Good condition & checked by Roessel CPT, \$2500 negotiable. Contact: Paula Court, (212) 254-3991.

● **FOR SALE:** Eclair NPR 3309, Alcan motor, Ang. orientable finder, 12-120, 2 mags, 2 battery belts, many filters, cases & accessories. All excellent condition, \$8000. Also, brand-new Cartoni 7x7 tripod, \$2000. For info contact: Morris Flam, (212) 875-3090.

● **FOR SALE:** Hitachi GP-7 camera w/Canon F 1.6 manual zoom/iris lens, genlock, batteries, shotgun mic, cable, shoulder mount, case, AC adaptor; mint condition, \$1800. Composite Video VE-400 proc amp/enhancer w/ chroma & hue control, fade-to-black; mint, \$1500. 3M 812 buses, 8 inputs, 12 effects, soft wipe, joystick, spotlight, \$1000. Contact: Maltese Media, (201) 247-4740.

● **FOR SALE:** Nagra III, \$1800; Steenbeck 900W 6-plate 16mm, \$9000; JVC 1800 VTR, \$900; Auricon 16mm 12-120 Ang., case & 2 mags, \$950;

Moviola 16mm, \$600; Sony 3800 U-matic recorder, AC color & charger unit, \$1110. For info call: (212) 486-9020.

● **FOR SALE:** Sony 3400 1/2" reel-to-reel portapak deck w/all accessories, \$150; Panasonic 3130 editing deck, 1/2" reel-to-reel tapes, \$6 for 1-hr. & \$4 for 1/2-hr. All good condition. For info contact: Jeff Byrd, (212) 233-5851.

● **FOR SALE:** JVC KY-2000B 3-tube camera w/molded carrying case, fluid head tripod, battery & VTR cable. All mint condition, \$6350. For info call: (212) 732-1725.

● **FOR SALE:** RCA 460 sound projector for 16mm. Excellent condition, \$200 or best offer. For info contact: Laura, (212) 677-3291.

COURTESY IRIS FILMS



WNET's Non-Fiction Television presents "Becoming American," a portrait of a northern Laos refugee family in Seattle.

● **FOR SALE:** Nagra II synch, \$1800; Stellavox SP-7 mono & stereo synch loaded, \$2200. Both in very good condition. Top EV, AKG & Beyer mikes 1/2 price. For info contact: Robert Gordon, 313 East 89 St. #2F, NY NY 10028, (212) 427-3842 or 874-2922.

● **WANTED:** Sony or Uher 5" reel portable recorder. For info contact: Dan Klugherz, (212) 595-0058.

● **FOR RENT:** 16SR camera w/Angenieux 10-150 zoom & complete accessories; tripods, light kits. Substantial discount below commercial rates. For info contact: Coleen Higgins or Ghasem Ebrahimi, (212) 787-5715.

● **OFFICE SPACE WANTED** for extremely low-budget film, June thru August, New York. 2 rooms w/ phone preferred; will consider any reasonable offer. Contact: David Kendall, 314 West 53 St., NY NY 10019, (212) 662-1964.

Conferences • Seminars

● **KIDS LEARN VIDEO**, an introductory workshop for elementary school age children, gives hands-on experience in basics of making videotapes. July 8, 15, 22, 29 & Aug. 5 & 12. Tuition: \$40. For info contact: Chicago Editing Center for New TV, 11 East Hubbard St., Chicago IL 60611, (312) 565-1787.

● **3/4" VIDEOCASSETTE EDITING** weekend workshop devoted to editing theory & techniques for media professionals. Workshop includes lectures, demonstration & practical exercises w/ Sony RM 440/5850 editing system. Tuition: \$200/2 8-hr. days or \$175 paid in full by May 28 for June 12-13 or July 2 for July 17-18 session. Contact: YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

● **SUPER-8 PRODUCTION TECHNIQUES** course for videomakers who want to explore the applications & transferability of Super-8 to video. July 17, 24, 31. Tuition: \$50 members, \$60 non-members. Contact: Chicago Editing Center, Center for New TV, 11 Hubbard St., Chicago IL 60611, (312) 565-1787.

● **FILM/TV DOCUMENTATION** workshop scheduled for July 11-17 by AFI. Designed to help educators, researchers & librarians. Includes lectures & discussions that will cover acquisitions, cataloguing & everything necessary for film/TV documentation. Tuition: \$385/wk. Contact: The Registrar, Film/TV Documentation Workshop, AFI, 2021 N. Western Ave., Los Angeles CA 90027, (202) 828-4040.

● **BASICS OF PORTABLE VIDEO PRODUCTION** course concentrates on theory & principles of "in-the-field" video production. Classroom exercises & group projects included w/Betamax equipment. Tuition: \$270/8 4-hr. sessions or \$245, if paid in full by June 25 for July session. Contact: YF/VA, (212) 673-9361.

Editing

● **WOMEN'S INTERART CENTER** offers editing facilities w/Z6B system. Rates: hands-on editing, \$10/hr.; editing w/ editor, \$15/hr.; dubbing, \$7/hr. & screenings \$5/hr. Postproduction Artists-in-Residencies program available for long-term projects. Deadline: June 15. For info call: WIC, 549 West 52 St., NY NY 10019, (212) 246-1050.

● **UPPER WEST SIDE** fully-equipped cutting room w/ 6-plate Steenbeck, 24-hr. access available. Very good rates. For info contact: J. Barrios, (212) 865-5628.

● **FULLY-EQUIPPED** 16mm editing room w/6-plate Moviola table; also office space. Both in midtown Film Center building. Editing room alone \$600/mo.; office alone \$500/mo. Both \$1000/mo. For info contact: Steve or Joe, (212) 855-4042 or 875-9722.

● **6-PLATE 16/35mm Steenbeck** for rent. For info contact: Ernest Hood, (212) 533-7157.

● **COMPLETE VIDEO EDITING FACILITY** w/ 3/4" Panasonic NV9600, \$25/hr. Also complete film editing room w/16mm 6-plate Steenbeck, \$5/hr. Sound transfers also available. Contact: Nugent, (212) 486-9020.

● **AVAILABLE:** 6-plate Steenbeck w/office space in midtown. Reasonable rates. For info call: (212) 226-1275 or 787-7464.

● **6-PLATE STEENBECK AVAILABLE** weekly or monthly. Rates: \$15/day but negotiable. For info contact: Lizzie, (212) 925-4807.

● **VIDEO EDITING FACILITY** w/ 3/4" Panasonic NV9600 system for rent. Rate: \$35/hr. For info call: (212) 486-9020.

● **24-HOUR ACCESS** editing rooms w/16mm equipment, 8-plate Steenbeck, power rewind table, synchronizer & rewind bench available. Rates: \$60/day, \$250/wk, \$800/mo. Telephone extra \$. Screening room also available, rates upon request. Contact: Amalie Rothschild, (212) 295-1500.

● **2 COMPLETE EDIT ROOMS** available in Chelsea. 1. 24-hour access: 16mm equipment, fully-equipped w/ independent torque-motor & 2 rewind tables. Complete w/kitchen, bathroom, telephone, air conditioning & minimal office facilities. 2. 9 am-6 pm access: complete 16mm edit equipment, Steenbeck, limited kitchen & bathroom facilities, private phone line, air conditioned room. Transfer & projection available at extra cost. Rates negotiable. Contact: Lance Bird, (212) 924-1960.

● **FULLY-EQUIPPED ROOMS** FOR 16/35mm editing & postproduction available. Video editing, sound transfers, narration recording, extensive sound effects library, interlock screening. For info contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014, (212) 966-4600.

● **COMPLETE 16MM** editing facility w/2 tables, synchronizers, splicers & 6-plate Moviola flatbed. Rates: \$25/day, \$125/wk, \$500/mo. Long-term \$400/mo. For info contact: Jill Godmilow, (212) 226-2462.

● **TEATOWN 3/4"** editing system available for rental. fully-equipped w/JVC decks, controllers, special effects generator, etc. Provides quality, cost-efficient & personalized atmosphere. Rates: \$50/hr w/editor; \$85/hr. w/editor & special effects. Special day & project rate available w/24 hr. access, 7-day service upon request. Contact: Marlene Hecht, (212) 245-2821.

Films & Tapes Wanted

● **WNET** seeks completed films/tapes on American labor & Hispanic history/culture. For info contact: Liz Oliver, Independent Acquisitions, WNET/13, 356 West 58 St., NY NY 10019.

● **WANTED:** 20-25-min. 16mm comedy to be paired w/60-min. comedy for theatrical program in Fall '82. For info contact: Fishelson/Zinman, 338 East 13 St., NY NY 10003, (212) 677-9531.

● **FOOTAGE WANTED:** Independent producer seeks 16mm color footage of flea markets for possible use in documentary. For info contact: Richard Chisolm, 2802 Maryland Ave., Baltimore MD 21218, (301) 467-2997.

● **GOOD EDUCATIONAL FILMS**/tapes wanted for distribution. Independent production/distribution company has excellent sales record for films that might otherwise get lost in a big distributor's catalog. For more info contact: Peter Lodge, Circle Oak Productions, 73 Girdle Ridge Lodge Dr., Katonah NY 10536, (914) 232-9451.

● **BARNARD COLLEGE LIBRARY** looking for interesting films/tapes for annual Fall film/video festival, *Works by Women*. Women interested in having work screened contact: Gareth Hughes, (212) 280-2418.

● **PBS NEWS & CURRENT AFFAIRS DEPT.** seeks completed 3/4" videocassette documentaries of all lengths for 1982-83 schedule. Subjects must relate to current events & issues. Only material not previously submitted to PBS will be considered. For info contact: PBS News & Current Affairs Dept., 475 L'Enfant Pl. SW, Washington DC 20024, (202) 488-5109.

● **DOCUMENT ASSOCIATES** seeking foreign &/or American independent feature (narrative/documentary) films for distribution to theatrical & semi-theatrical markets. Send info for acquisition to: Gary Crowds, Document Associates, 211 East 43 St., NY NY 10017, (212) 682-0730.

Funds • Resources

● **WNET/TV LAB** Video-in-Residence program underway w/ 5 independent projects. Selection includes: Collis Davis' *Children of Dessalines*; Gary Hill's *Primarily Speaking*; Mitchell Kriegman's *My Neighborhood*; Mary Lucier's *Giverny: Memory of Light*; & Edin Velez' *Oblique Strategist: A Portrait of Brian Eno*. For info con-

tact: Max Friedman, WNET/TV Lab, (212) 560-3009.

● **WASHINGTON FILM COUNCIL** awarded \$1000 to 3 graduate students of the American Univ., Washington DC, to produce a 30-min. film based on a novel by Yevgeny Zamyatin. The grant was established to encourage excellence & innovation in film/video work. Douglas Paynter, Bruce Cooke & Clair Callahan, congratulations! For info contact: Pat Armstrong, WFC, (202) 389-6609.

● **INDEPENDENT FILMMAKER PROGRAM** announced winners of Feb. 1982 cycle. A total of \$260,000 was distributed to the following filmmakers: Les Blank, Skip Blumberg, Bill Brand, Renee Cho, Howard Danelowitz, Jules Engel, Holly Fisher, Jeffrey Foley, John Foster, Harry Frazier, Denise Gallant, Kit Galloway & Sherri Rabinowitz, Alfred Jarnow, Larry Jordan, Mitchell Kriegman, Robert Nakamura, Janice Shapiro & Orinne Takagi. 1983 applications available after June 1 from: AFI, 2021 North Western Ave., Los Angeles CA 90027.

● **CCH GRANT** deadlines for funding program for media projects to increase public understanding & appreciation of the humanities has been established by California Council for the Humanities & the California Public Broadcasting Commission. Deadline: Sept. 30. Applicants should discuss project ideas w/CCH staff first. Proposals for Humanities & Public & Community Programs due July 31. For info contact: CCH, 312 Sutter St., San Francisco CA 94108; or CPBC, (916) 322-3727.

● **CAMBRIDGE MULTICULTURAL ARTS CENTER** offers professionally equipped facility w/coordinated schedule, publicity, support so that individuals & organizations can present programs, classes & other activities. Flexible fee for use of

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facility. For info contact: David Kronberg, CMAC, PO Box 302, East Cambridge MA 02141, (617) 547-6091.

● **UNIVERSITY FILM ASSOCIATION** offers annual grants for video students. For info contact: Robert Davis, Dept. of TV/Film, Univ. of Texas, Austin TX 78216.

● **ALABAMA FILMMAKERS COOP** offers regional grants of up to \$5000 to media artists. Application deadline: Aug. 1. For info contact: Alabama Filmmakers Coop, 60 Randolph Ave. NE, Huntsville AL 35801.

● **AIVF CONGRATULATES** members Skip Blumberg, Lynn Corcoran, Lynn Adler & Board member Eric Breitbart for their well-deserved awards from the American Film Festival. For info contact: Claire Monaghan, EFLA, 43 West 61 St., NY NY 10023, (212) 246-4533.

● **ATTORNEY** willing to give legal advice & perform legal services in full-length film productions for theatrical & other release w/good commercial potential, in exchange for reasonable profit. Can supply 16mm editing facilities, 16/35mm equipment, crew, limited financing & film distribution. Contact: Carl Person, 132 Nassau St., NY NY 10038, (212) 349-4616.

● **CAPS** offers fellowships to individual creative artists to create new works of art or to complete works in progress. Must be NY State resident, not a matriculated student, & have body of work to submit for adjudication. Open to filmmakers, photographers, playwrights, composers, sculptors, video & multi-media artists. Deadline: June 14. Send \$5 w/application form to: CAPS, 250 West 57 St., NY NY 10019, (212) 247-6303.

In & Out of Production

● **CLOTHESLINES**, produced & directed by Roberta Cantow w/original music by Alice Eve Cohen, out of production. The 32-min. film focuses on the experience of ordinary women doing laundry & how their creative energies have been channeled into mundane tasks. Available in 16mm from: Roberta Cantow, 132 West 87 St., NY NY 10024, (212) 874-7255.

● **END OF INNOCENCE**, a 27-min. 16mm dramatic film by Stephen Stept, deals w/ a young child's awakening to the world of McCarthyism & the atomic bomb, set on the day of the executions of "Atom Spies" Julius & Ethel Rosenberg. For info contact: Backcast Productions, c/o Film Arts Foundation, 2940 16 St. #105, San Francisco CA 94103.

● **THE ENDS OF THE EARTH**, a documentary for television about the last political kingdom in America. Produced & directed by Andrew Kolker & Louis Alvarez. 58-min. & 82-min. versions available from: Center for New American Media, PO Box 53163, New Orleans LA 70153, (504) 529-2929.

● **PINK TRIANGLES**, a 30-min. documentary, explores prejudice against lesbians & gay men & also challenges our most deeply rooted feelings/attitudes toward homosexuality. It is a film about homophobia, fear of lesbians & gay men & the nature of discrimination & oppression. Available

w/ study guide from: Documentary Films, PO Box 385, Cambridge MA 02139.

● **SEE WHAT I SAY** focuses on feminist folk-singer Holly Near breaking through the barrier that separates hearing & deaf communities. The 24-min. 16mm film shows her commitment to the hearing-impaired, underscored by stories of 4 women who experienced the isolation of deafness. For info contact: Filmmakers Library, Inc., 133 East 58 St. #703A, NY NY 10022, (212) 355-6545.

Opportunities • Gigs

● **LOCUS COMMUNICATIONS** seeks individual w/video production & administrative knowledge of non-profit organizations. Administrative duties: Proposal writing, fundraising, budgeting, financial recordkeeping, advertising & promotion. **MUST DO OWN TYPING.** Video duties: Client consultation on equipment loans & production services, planning & conducting wksp, scheduling equipment use & occasional production. Beginning July '82, salary negotiable. Send resume & salary required: Locus Communications, 250 West 57 St., Rm. 1228, NY NY 10019. **NO PHONE CALLS.**

● **FUNDRAISER/EVENTS COORDINATOR** wanted. College work-study, %age on \$ raised & credit possible. Excellent introduction to film fundraising & producing. Contact: Robbie Rosenberg, (212) 674-4733.

● **CO-PRODUCER WANTED**, knowledgeable about Catholic doctrine, for film examining emergence of progressive clergy in opposition to Moral Majority. Contact: Josh Karan, (212) 642-1112.

● **FILM STUDENT** w/ some experience seeking production work. Bilingual in Spanish & available any time. For info contact: Jorge Nercesian, (201) 353-0645.

● **NEGATIVE MATCHING** & related services. Reasonable rates on cutting A & B rolls, pulling scenes for optical. Negative or reversal. Also damaged film repair. Call: (212) 786-6278.

● **ARGENTA MANHATTAN WKSP** seeks video producer to document their Backyard Theatre Project. For info contact: Marta Avellaneda, 114 West 27 St., #4N, NY NY 10001, (212) 924-7530.

● **SOUND PERSON** complete w/ own equipment available for sound work. Contact: Jackie, (212) 486-9023.

● **UNIV. ART MUSEUM** seeks Curator of Films. Qualifications: Demonstrated programming, management & development experience. Preferably w/in museum, cinemathèque or academic setting. Requirements: Manage the Museum Dept., creating, supervising & implementing programs of film exhibitions. Position available Summer '82. Salary: \$23,340-28,116. Send letter, resume & salary history by July 1 to: James Elliott, Univ. Art Museum, Univ. of California at Berkeley CA 94720, (415) 642-1295.

● **CINEMATOGRAPHER** w/ 16mm equipment & lights available. Fiction & documentary. Negotiable package deal. Contact: Al Santana, (212) 636-9747.

● **PROFESSIONAL COMPOSER** eager to score films. Compositions include WNET, CBS, documentary, animated & feature films. Great flexibility of style & reasonable rates. Contact: Amy Rubin, (212) 674-8184.

● **EDITING/PRODUCTION/RESEARCH** assistant available to work w/film/video producer or organization. Compensation less important than good experience. Contact: Linda Morgenstern, (212) 533-2646.

● **NEED HELP?** Scripts, budgets professionally typed. Call: (212) 486-9023.

● **EDITOR/PRODUCTION ASSISTANT** w/documentary experience eager for involvement in another project. Knowledge of French, Russian, Italian, writing & research ability. Contact: Catherine Temerson, (212) 861-1803.

● **COMPOSER AVAILABLE**, experienced in film & video. Specializing in electronic music & synthesized sound design. Contact: Robert Fair, (212) 966-2852.

● **PRODUCTION/EDITING** assistant available for work on dramatic or documentary films. Limited professional experience as grip & assistant editor. Dependable worker & willing to relocate. Contact: John Hayes, 4065 Utah, St. Louis MO 63116, (314) 772-6819.

● **GAFFER/ELECTRICIAN** complete w/lights, grip & truck available. Call: (212) 486-9020.

● **HELP WANTED:** Person to work 1-2 days/wk to help independent filmmaker distribute 3 films. Work at home & make own hours. Salary plus commission. Should be self-reliant & able to work alone. Call: (212) 691-3470.

● **BARBARA ZIMMERMAN SERVICE** clears rights for music, film clips, text or pictorial material. Will service anything from a single music license to a long-term project. Contact: Barbara Zimmerman Rights & Permissions, 145 West 86 St., NY NY 10024, (212) 580-0615.

● **INTERN AVAILABLE** for production work, July-Aug. Free, responsible, resourceful & friendly. Contact: Jeremy Berkovitz, (914) 834-1862, after 4:30 pm wkdays.

Publications

● **PORTABLE VIDEO HANDBOOK**, newly published by University Community Video, now on sale. 60-pg. manual offers information & instructions on shooting, editing, production etc. Send \$6.50 to: Univ. Community Video, 425 Ontario St. SE, Minneapolis MN 55414, (612) 376-3333.

● **ARTIST EMPLOYMENT & UNEMPLOYMENT 1971-80**, compiled by the Research Division of the National Endowment for the Arts, available. Mail \$3 to: Publishing Center for Cultural Resources, 625 Broadway, NY NY 10012, (212) 260-2010.

● **ARTIST COLONIES**, a guide providing addresses, phone #s, contact names for 24 artist colonies across the country, now off the press. Colonies serve as oases where artists can pursue their work & contact colleagues. Send \$1.50 to: Center

for Arts Information, 625 Broadway, NY NY 10012.

Screenings

● **BREAKING, STREET DANCING** by Ramsey Najm will air as part of the *Independent Focus* series June 20 on WNET/13. Contact: Ramsey Najm, (212) 866-2522.

● **FILM FORUM** screens *New British Animation*, June 23-July 16; *The Swiss in the Civil War*, July 7-13. Admission: \$4 non-members, \$2.50 members. Contact: Film Forum, (212) 431-1590.

● **MILLENNIUM FILM WORKSHOP** Members Group Program #6 will present 80min. of new films by active workshop members. Contact: MFW, 66 East 4 St., NY NY 10003, (212) 673-0090.

● **BECOMING AMERICAN**, a documentary about Laotian refugees resettling in Seattle WA, will air nationally on June 4 at 9 pm. Check local PBS station to confirm schedule. The film, which is part of the *Non-Fiction Television* series, was made by Ken Levine & Ivory Waterworth Levine.

Trims & Glitches

● **UNIVERSITY COMMUNITY VIDEO** established an annual membership program. Includes class discounts, UCV newsletter, free viewing, access to print/video library & free admission

Roundtable

On April 17, AIVF was pleased to host an International Filmmakers Roundtable, featuring nine filmmakers from Central and South America, the Middle East and Europe. This opportunity was made possible through the auspices of the International Program Service and through the initiative of AIVF member Gordon Hitchens. Unfortunately, we had less than one weeks lead time to get the word out to members, and though we sent a first-class mailing, some members in the area received their invitations too late—our sincere apologies. We felt it was important to proceed with the event, even given the short time frame. About 70 members did attend, and a valuable dialogue was initiated that will certainly have ramifications for the future. Watch for a full report in the July/August *INDEPENDENT* by AIVF member Ken Stier.

to UVC exhibitions. Rates: Univ. of MN Student, free; Student Friend, \$10; General, \$25; Independent Artist, \$100; Sponsor, \$75-\$250. For info contact: UCV, (612) 376-3333.

● **THE MEDIA PROJECT** has available set of audiocassettes from the Film Financing Seminar held in Seattle. For details contact: The Media Project, PO Box 4093, Portland OR 97208, (503) 223-5335.

● **REAL ART WAYS** sends urgent appeal to community to assure the existence of the organization. Membership available for Student-Artist, \$7.50; General, \$15; Supporting, \$30; Sustaining, \$100; Corporate, \$250. For info contact: RAW, 40 State St., PO Box 3313, Hartford CT 06103.

THE AIVF 1st ANNUAL INDEPENDENT DIRECTORY

This *INDEPENDENT DIRECTORY* will provide full listings of AIVF members nationally: your skills and achievements, your productions and credits. Each listing will be cross-referenced with handy indexes, making multi-use reference easy and efficient. A separate Distributor's index will enable programmers to book your tapes and films directly, while your skills will be at the fingertips of potential employers, for technical consulting or production work.

Over 11,000 copies of the Directory will be distributed to fellow AIVF members, producers, programmers, cable operators, broadcast station managers, librarians...

DEADLINE FOR LISTINGS: July 15, 1982
DEADLINE FOR ADVERTISING: June 30, 1982
PUBLICATION DATE: September, 1982

All members and new members have been sent a brief questionnaire, which will be the basis for their listing. If you are a member and have not received one yet, please write or call AIVF. If you're not a member yet, but would like to join and get listed, contact us at:

AIVF MEMBERSHIP DIRECTORY
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

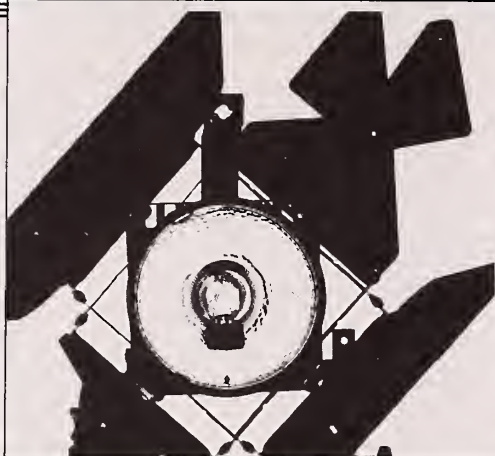
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JUNE PROGRAMMING

ONE OF ROSS LOWELL'S AWARD WINNING DESIGNS



1 LIGHTLY SPEAKING

LOCATION LIGHTING FOR INDEPENDENT FILM & VIDEO

At FIVF, 625 Broadway, 9th floor (between Bleecker & Houston) • 7:30pm \$6/AIVF Members, \$10/Non-members

A how-to workshop featuring independent producers Ross Lowell and Roger Dean. Focussing on the technical and practical aspects of location lighting, Dean and Lowell will use film and video clips to demonstrate techniques, proving that budgetary considerations don't have to compromise the quality of your production and that flexibility is the key to achieving the best results. Dean has worked extensively both in the commercial and the independent worlds; his credits include *Heartland* and *Not a Pretty Picture*. Academy-Award winning Lowell won his Oscar for designing unique location lighting systems; he has produced numerous award-winning productions and commercials.

LUCY WINER'S "GREETINGS FROM WASHINGTON DC"



8

INDEPENDENT CLOSETS

GAY & LESBIAN FILMMAKERS OPEN DOORS

Co-sponsored by the National Association of Lesbian and Gay Filmmakers (NALGF) At FIVF, 625 Broadway, 9th floor (between Bleecker & Houston) • 7:30pm \$2.50/AIVF Members, \$4/Non-members

Panel discussion and screening featuring Jan Oxenberg (independent filmmaker, *A Comedy in Six Unnatural Acts*), Vito Russo (critic, author, *The Celluloid Closet*), Mark Berger (independent filmmaker, *The Curse of Fred Astaire*), Tom Waugh (critic and contributing editor, *Jump Cut*), and Lucy Winer (independent filmmaker, *Greetings From Washington DC*). Moderated by Terry Lawler, director of the Film Fund and NALGF member. After screening excerpts from the above films, the panel will address their relation to such recent Hollywood 'breakthroughs' as *Making Love* and *Personal Best*, and proceed to identify both the struggles and successes of the emerging independent (and therefore truly alternative) lesbian and gay cinema.

SHARON SOPHER'S "BLOOD & SAND"



24

CLEARING THE AIR

INDEPENDENT DOCUMENTARIES ON PUBLIC TELEVISION

FIVF at WNET, 356 West 58th St., 2nd floor • 8pm

\$2.50/AIVF Members, \$4/Non-members • Co-sponsored by the TV Lab at WNET

What are PBS's criteria for scheduling? What pressures are brought to bear on PBS decisionmaking? What is the role of the station programmers, and what is the relationship between PBS and the Corporation for Public Broadcasting (CPB)? This forum will focus on the PTV controversies of this spring—one documentary was attacked by the NEH Chairman as being "socialist-realism propaganda;" a week later, another documentary was suddenly withdrawn by PBS from its prime time slot. Two CPB "Matters of Life & Death" programs were dropped from that series because they allegedly blurred fact and fiction. Panelists will include: Barry Chase, PBS's News & Public Affairs Director; Sharon Sopher, producer, *Blood & Sand*; Carol Brandenburg, executive producer of "Matters of Life & Death" and co-director of WNET's TV Lab; Helena Solberg-Ladd, director, *From the Ashes: Nicaragua Today*, and others. Lawrence Sapadin, Executive Director of AIVF, will moderate.

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On the Road

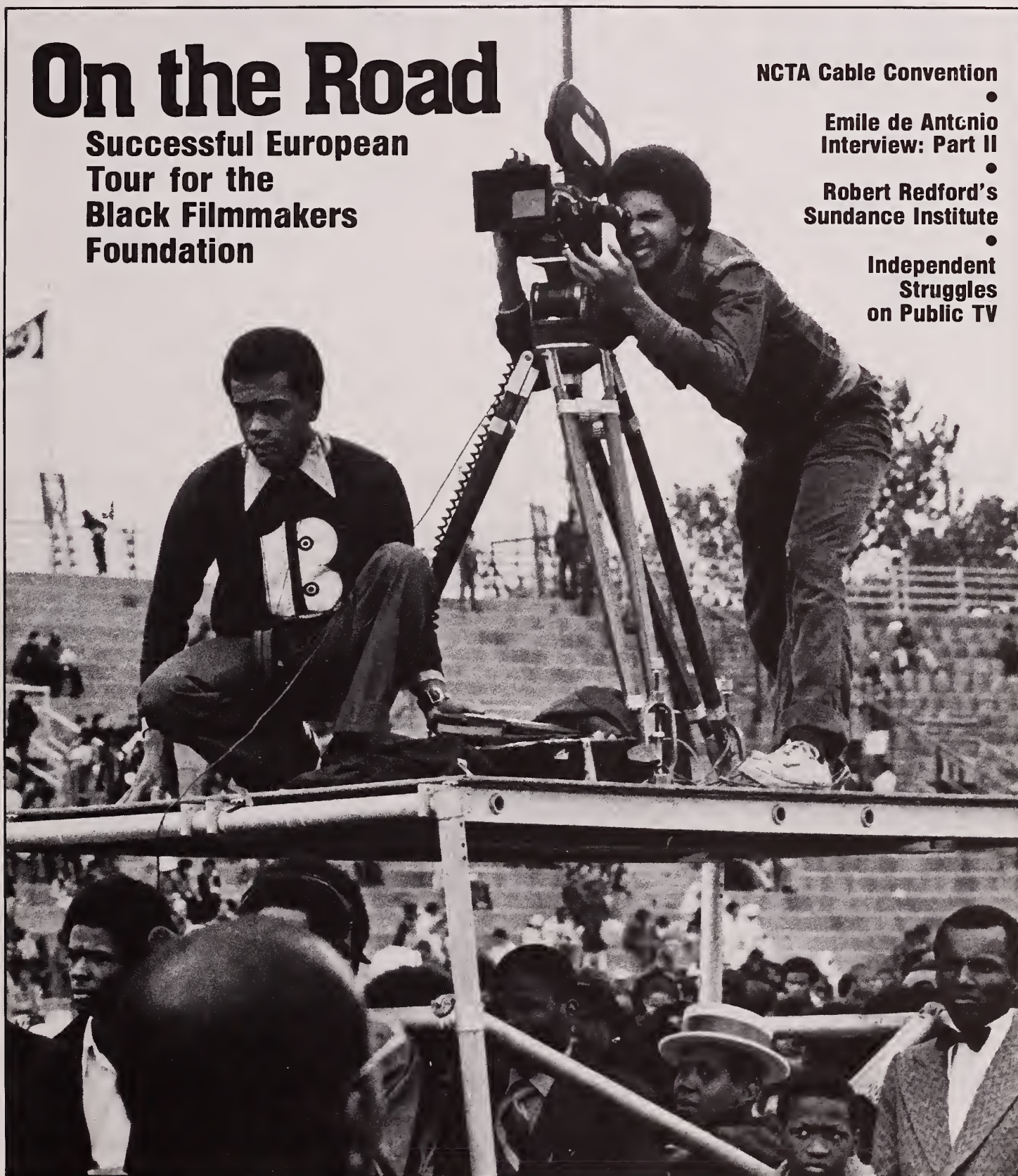
**Successful European
Tour for the
Black Filmmakers
Foundation**

NCTA Cable Convention

**Emile de Antonio
Interview: Part II**

**Robert Redford's
Sundance Institute**

**Independent
Struggles
on Public TV**



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JVC CR-4400u, 3/4-inch vcr	30
Sony SLO-340, 1/2-inch Beta vcr	25
JVC CP-5000, 3/4-inch player only	25
RF unit for any deck	5

Cameras

JVC KY-1900 3-tube color	75
Panasonic WV-3990, low-light color	35
Sony DXC-1610, color	25
Hitachi FP-3030, color	25
Sony AVC-3450, black & white	10

Audio

Electrovoice RE-16 cardioid mic	10
Electrovoice 635A omnidirectional mic	5
Tram lavalier mic	10
Shure M-67 mic mixer	15
Mic stand	5

Lighting

Lowel Omni focusing spot	10
Lowel Tota-3 Kit	20
Spare bulb	5

Accessories

JVC TM-41au 5-inch color monitor	15
Universal fluid head tripod	15
Bilora light-weight tripod	5
Batteries	5
Camera extension cable	5
Spare cables (AC, audio, coaxial)	1
Dolly	5

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Edited by Odessa Flores

COVER: Warrington Hudlin (camera), chair of the BFF Board of Directors, on a shoot

CORRESPONDENCE

Warning: Do Not Enter

Preview is a subscription TV service owned by ATC which, in turn, is owned by Time, Inc. It programs feature films and shorts. Preview is known to pay very, very low rates for shorts. Our sources say this "festival" is an obvious attempt to obtain free programming. Participating in such a bogus event will probably have the effect of lowering the general rates paid for shorts. Consider yourselves warned.

Dear Preview:

We received your announcement today for your short film competition. As a film educator, distributor and maker, I am appalled at your thinly disguised effort to take advantage of independent and other filmmakers. Preview's a profit-making venture, not a 501 (c) 3 operation.

You are asking film and video makers to license their films to your company for over-

the-air subscription television service for almost nothing. Offering to give prizes totaling \$2,100 to five of the top fifteen entries in exchange for having these films air on television is a rip-off. Your prizes may relate to film or video production quality, but only one in three "winners" will be getting any compensation for their film's use. Your compensation schedule does not reflect value as a function of air time. Thus it is possible that a ten-minute film will win 2nd place and receive \$50 per minute and a thirty-minute film will win 3rd place and only receive \$10 per minute. Considering that we will not license any of our films for less than \$100 per minute your fee to the winners (if any film is longer than eleven minutes) is not even close

Continued on page 11

The Independent welcomes letters to the editor. Send them to The Independent, FIVE, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

THE INDEPENDENT

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MEDIA CLIPS

Truth or Consequences: Fact & Fiction on PTV

Kathleen Hulser

The pathway to PBS prime time is fraught with perils: just ask any of the indie producers in the news from Peter Davis to Sharon Sopher to Helena Solberg-Ladd. Even for insiders like outgoing CPB Program Fund Director Lewis Freedman, an enthusiastic reception from PBS can't be expected—witness the rocky distribution saga of CPB's *Matters of Life and Death*, turned down by PBS and now in limp distribution through the older (and less powerful) Interregional Program Service.

This spring's crop of controversies centers on the content of social documentaries. The contentious topics range from cussing and interracial dating in Davis' *Seventeen* episode of *Middletown*; to the US arming of King Hassan's Moroccan troops in a war against the Polisario Liberation Movement of the Western Sahara in Sopher's *Blood and Sand*; to life after Somoza in Ladd's *Nicaragua: From the Ashes*. As for *Matters of Life and Death*, program managers who are running it in scattershot fashion nationwide feel the series has no identity. And they are right, except for the dusty artifice of Fred Gwynne's introductions (another throwback to the "Golden Age" of television!), *Matters of Life and Death* has no particular identity. In a well-meaning attempt to play by two sets of rules, CPB designed the package to allow almost independent projects to fit in—and the main theme of urgency was to meet the legislative requirement that at least some government program money trickled down to indies. But the local affiliates who were supposed to be seduced by the series strategy haven't been buying it.

Though CPB and PBS disagreements aren't new, much of the tension in the recent traumas is ultimately linked to bad blood between Washington and the locals. Although local stations would like to find a way to aggregate enough money to mount ambitious projects that might ward off the label of superficiality which dogs even "educational" TV, they are reluctant to give up any decision-making power. By the time any consensus is reached on what to produce, more time and folding green has been expended than any of it is worth. Thus the usual fare prevails: and the system which bills itself as an alternative to lowest common-denominator, ends up being simply the LCD of a slightly smaller, upscaler viewing public when it produces a national series.

PBS IN A FOG

Even with storm tides crashing on the shores of L'Enfant Plaza PBS remains lost in its usual fog; anxious to offend no one, and in any case, preoccupied with the funding crises of its 288 member stations. Although PBS head Larry Grossman staunchly defended the independence of the system when the controversies heated up, the programmers/schedulers still appear mighty unsure of their function. They hardly come off as big-stick censors (criticizing them is a bit like beating up a cabbage) but their lack of clarity allows other forces to flood the empty spaces.



Sharon Sopher's "Blood & Sand—War In the Sahara"

In Davis' case the result of PBS foggyiness was withdrawal of the disputed *Seventeen* episode, and much silly discussion of what was typical or not typical of teens at Muncie, Indiana's Southside High School, the focus of the film. Sopher's piece was rescheduled at the last minute, and there's no question the

late switcheroo decreased the number of stations carrying the program. Ladd's *Nicaragua* documentary managed to reach the airwaves intact, albeit expanded with a wrap-up show which contradicted its views. But the program suffered an attack from NEH Chair William Bennett, raising the spectre of outright government interference in program content. In the *New York Times*, Bennett remarked the program was "unsuitable for funding" implying a subversion of the peer review process specifically designed to permit experts to judge rather than government appointees.

POLITICS AND AESTHETICS

All this is bad enough for indies. Two recent and lesser-known incidents at the CPB Program Fund, however, pose even more far-reaching questions about a possible program philosophy for PTV. Though the talk these days is once again of educational television, that may not be necessarily the sum total of non-commercial TV's potential. The two programs in question mix aesthetics and politics, using art rather than documenting it—distinctly non-commercial TV which is not overtly pedagogic.

The CPB skirmishes concern two projects funded in accordance with peer panel recommendations, which were rejected for *Matters of Life and Death* upon completion. The original CPB guidelines said the Program Fund wished "to encourage producers to rethink and break through the conventional forms of broadcasting," adding that it hoped "new forms would emerge." Both Peter Adair's *Some of These Stories Are True* and Robert (Pull My Daisy) Frank & Gary Leon Hill's *Energy and How to Get It* seemed to fit the bill perfectly. Both mixed fact and fiction unconventionally, raising prickly issues of what counts as "truth" on the tube. Yet the same liberal CPBers who had not balked at controversial political content, rejected both projects on the basis of their unusual formal strategies. One lesson to be drawn is that control of form does, insidiously, become control of content—and this is particularly damning in an entity which claims to search for diverse form.

HAIG HYSTERICAL

How do the rejected programs link art and politics? In *Some of These Stories Are True* Adair strings together three stories relating to the psychological dimensions of male violence, sexuality and power. One story, told by Lucian Truscott IV (author of *Dress Grey*), is an anecdote about his conflict with his old West Point commanding officer. Truscott recalls that his CO, Alexander Haig, was outraged when Truscott refused to attend mandatory chapel. Truscott actually won his case on civil rights grounds but more significant is the portrait of the military man, Haig, rendered hysterical by a challenge to his authority.

This on the basis of content alone is prob-

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Teen cussing in "Seventeen" too extreme for PBS

ably enough to unnerve Washington-based PTV programmers. But the reasons CPB offered for turning down the program don't mention Haig: the idea that of the three stories only two are true is what vexes them. According to Adair, when the tape was screened at the American Film Institute's 1981 Video Festival a CPB executive was incensed at the "trick" of not being told what was fictitious until the credits rolled at the end of the show. "This is the most immoral television I've ever seen. I will never believe in television again," she angrily concluded.

Well, at least she got the point. Adair's documentary plus fiction *is* tricky, forcing the viewer to examine how and why each storyteller is persuasive (or not). Maybe it's frustrating for thirty minutes but such reflections are certainly not irrelevant to *educational* TV.

The Frank/Hill program may be even more frustrating for tube-fed audiences. Both filmmakers proclaimed from the start their intention to disregard standard documentary form. The peer panel which approved their project, a portrait of an inventor, included Richard Leacock and Shirley Clarke—figures familiar with Frank's work, whose critical judgements should carry weight.

LIGHTNING POWER

Energy and How to Get It follows the trials and tribulations of Robert Golka, a maverick scientist working to harness fireball lightning for a fusion process intended to produce cheap, safe energy. Golka performs his exper-

iments with a Tesla (after turn-of-the-century electrical inventor Nikola Tesla) tower, using old pinball machines, car parts and assorted scrap. Needless to say, his hardware and outlook are far from the air-conditioned academic methods of most US research labs. Problems start when Golka's grant is cut and the Air Force hangar he rents is suddenly slapped with a 2,400% rent increase (the hangar, ironically, was the one used to house the bomber Enola Gay which dropped the big-A on Hiroshima). Not content with the abrasive and eccentric style of Golka on film, Frank and Hill also introduce a few characters of their own such as William Burroughs playing an evil energy Czar. Even in the absence of didactic speeches, it's clear the Golka fusion/lightning research and Burroughs' cameos are a back-handed critique of government-sponsored megabuck technologies. Frank/Hill make this point emotionally with their fictional character—putting Golka's offbeat research into context as a lone-cowboy activity, half art/half science which may have practical results. Another element in the emotional appeal is Agnes Moon, Golka's 77-year-old companion who becomes as engrossing a character as the persecuted inventor himself. The film is edited in typically slapdash Frank fashion: digressions outnumber the main themes. But these puzzles are no thornier than say, the ominous incoherence of Patrick McGoochan's *The Stranger*. In sum, this flippy tale is not all that odd considered from the standpoint of other modern arts be-

they visual, literary or cinematic.

In this case, as in Adair's, it seems the double whammy of unconventional aesthetics and dissident politics is the stumbling block for PTVers. Without a pigeon hole for guidance—*Energy* is not a scientific treatise, *Stories* is not adversary journalism—it's all too easy for the unimaginative to toss these two pieces aside.

Since CPB gave \$800,000 to the *Media Probes* series, one can safely assume that issues of how the media persuades are an acceptable area for exploration. *Media Probes* did so in a slick fashion complete with celebrity hosts telling how media works: a mainstream use of TV for education, the proverbial sugar-coated pill. Adair and Frank/Hill, however, operate as artists. Both raise provocative questions through the very structuring of the material, leading the viewer to a mental stretching which is the opposite of the oft-cited hypnotic passivity of television. Their mixes of fact and fiction are a confrontation with credulity which really interrogates the medium. And the end result is healthy skepticism about the *forms* of messages delivered, which may well last longer than any concrete warnings about particular deceptions.

Part 2

What kind of PTV forum for ideas can we expect if political controversy is too hot to handle, aesthetic innovation is suspect, public affairs are shooed offstage and funds dry up? Forces are in motion at the other end of the political spectrum. The rise of a New Right with media smarts and messages to deliver just happens to jive with Administration wisdom about liberating the "market forces" of PTV—the notion that a supply and demand approach to ideas is better than a subsidized non-commercial medium. Robert Chitester, head of PBS affiliate WQLN in Erie, Pennsylvania, offered some revealing remarks in a recent New York Times article.

"Drop the subsidies of PBS and deregulate telecommunications," advised Chitester. "A communicator must entertain you if you are to entertain the ideas or vision of the world being offered." Public television must confront the "difficult creative challenge of producing programs that viewers will watch and pay for."

How does Chitester solve that problem at his own station? He has a "separate" non-profit producing arm called Amagin which offers programs on themes of freedom (he is head of Amagin and executive producer of its programs). The first series, *Free to Choose*, features Milton Friedman expounding free market philosophy; other programs include *Money and Medicine*, about how supply and demand principles can improve health care, and *The War Called Peace*, about how the Soviet Union "a shrewd and dangerous adversary," is "waging a third world war."



Stranger than fiction? Eccentric inventor portrayed in Robert Frank & Gary Hill's "Energy & How to Get It"

The freedom of Amagin is bankrolled by foundations such as Scaife (backed by the Getty Oil fortune), and John H. Hartford (founded with monies from A & P). Chitester also plans a patriotic entertainment series featuring the music of Ray Coniff.

Chitester told *The Independent* his strategy to achieve independence from government funding is to emphasize "very specific program areas that appeal to funders." Certainly, shows which inculcate reverence for commerce's beneficial effects appeal to corporate funders and to foundations established with corporate monies. And entertainment has been the key to success for commercial television. Does that make these independent programs suitable for public television? Many would say the whole aim of a non-commercial network is to allow for other voices than business, whose views are amply ventilated on other channels of communication. How much of Amagin's ability to attract funds—and avoid the stigma of government subsidy—reflects a tailoring of its editorial content to funders' preferences? In the Amagin brochure policy is described: "Through example, encourage a more enlightened view of the values of the market by working journalists, educators, clergy and other influence leaders... Utilize all available means to distribute programs and program materials within a commercial or non-commercial context." Program plans include as a goal "to promote an awareness and understanding of the principles underlying the Reagan Administration's economic policies."

Meanwhile, of course, as at any other PBS

affiliate, WQLN receives taxpayer subsidies for station operating costs, national interconnection, programming, etc. No high PTV officials or federal funders have criticized *Free to Choose* or other Amagin shows with strong viewpoints as NEH Chair William Bennett attacked *Nicaragua*. Apparently, strong viewpoints are OK as long as they are supported by private money. Both Bennett and Chitester are avowed neoconservatives. And most neo-conservatives would agree with John Stuart Mill that the open expression of a full spectrum of ideas is the basic route to an informed citizenry—one of the fundamental guarantees of freedom in a democratic society. The debate is over who shall fund what and whether supply and demand principles should govern the introduction of ideas to that expensive public medium, television.

Perhaps the Chitesters are the future of PTV, able to solve pressing problems: the funding drought; the dearth of programming; the fumbling operation of PBS; quarrels with the government and the tedium of public affairs. Chitester wouldn't be the first to use PTV as a springboard to a commercial career, but it is noteworthy that he is doing it by making his PTV station both the voice of entertainment and the voice of business. His specialty is using PTV to promote the sort of corporate point of view made famous in Herb Schmetz's Mobil Oil editorial page "ads" in the New York Times. But the nitty-gritty for a public television system is: Should the price people or businesses are willing to pay determine what ideas turn up on the public broadcast system?

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CABLE CLIPS

NCTA Convention: Hardware & Hoopla

Sandy Mandelberger

"Cable Delivers" was the theme of this year's National Cable Television Association Convention, held in Las Vegas May 2-5. And "deliver" it did, attracting a record 17,000 participants, all anxious to make their claim on the cable gold mine. In a modern version of the 19th century Gold Rush, cable has become the get-rich buzzword for a wide spectrum of industries and individuals. Only time will tell if there truly is gold in them thar hills, or if the only ones to make money are those selling the picks and shovels.

While the hoopla at these events traditionally centers on the program offerings, the NCTA convention is very much a hardware show. Equipment manufacturers were out in full force on the exhibition floor, offering products ranging from cable construction equipment to production and postproduction hardware.

The big news on the hardware front was the introduction of three systems by Jerrold, Scientific-Atlanta and Oak Industries, representing the state of the art in "addressable converter technology". The elec-

tronics of these systems allow individual converter boxes (which attach the incoming cable wire to the television receiver) to be selectively "addressed" for specific programming options. This has tremendous implications for the emerging pay-per-view industry (where subscribers pay separately to receive special events). For example, if only 50% of a cable system's subscribers decided to receive a pay-per-view offering, a specialized signal would be "addressed" to their home unit instead of being transmitted system-wide. The introduction of these systems coincides with major commitments to experiment with pay-per-view already announced by Home Box Office, USA Network, ESPN, ABC Video and Oak Media.

NEW PROGRAM SERVICES

On the software side, the NCTA gathering provides the opportunity for the major cable program services to announce their plans for the upcoming season while busily wooing cable system operators to pick up their offer-

ings. The big excitement and big announcements were reserved for some of the newer program services, several of which were exhibiting for the first time. The Cable Health Network, an advertiser-supported basic cable service, will launch in early summer, offering perspectives on health, nutrition, exercise and well-being. At a press conference, CHN president Jeffrey Reiss announced that the program service will debut with a potential audience reach of over 3 million cable subscribers, a record for a new service.

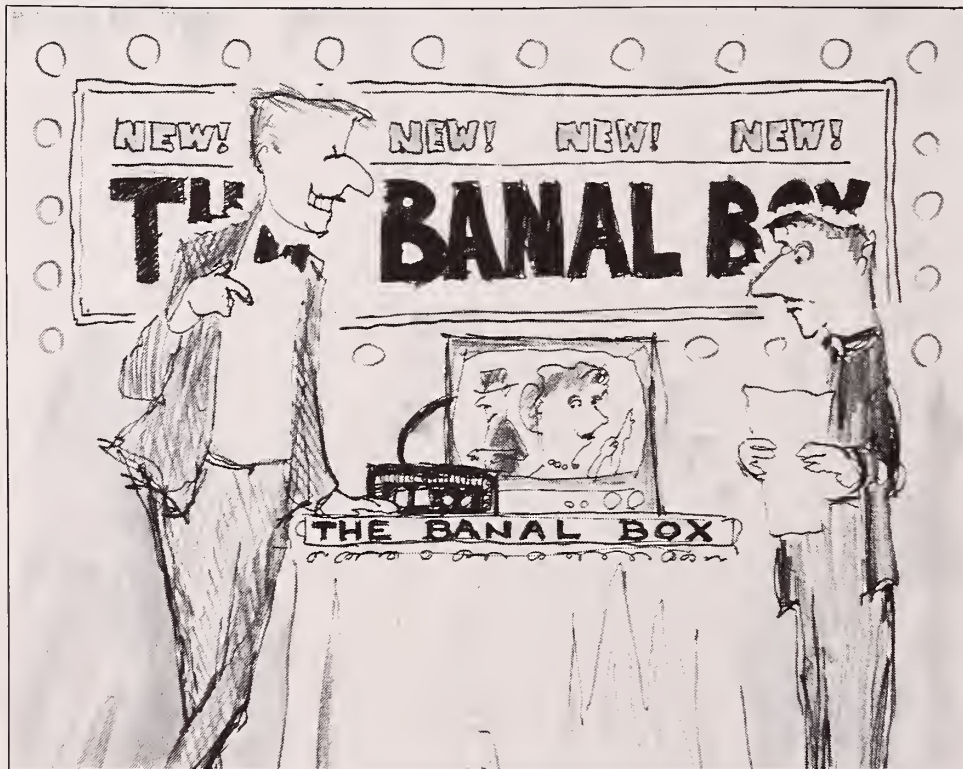
Westinghouse Group W announced plans to offer three major program services during the coming year: Satellite News Channels, an all-news co-venture with ABC; The Disney Channel, a multi-million-dollar family programming subscription service to be launched next spring; and The Nashville Network, a Country and Western music service co-venture with Opryland Productions. So far the Disney Channel has attracted the most interest. Both Group W and Disney Productions have committed over \$250 million to the new service, with a substantial percentage going to creation of new programming to supplement the Disney library. Programming from independent sources will make up a considerable portion of the program mix, according to Disney Channel president Jim Jimmirow.

Black-oriented "feel-good" music is the programming drive for the Apollo Entertainment Television service, making its official debut at the NCTA show. Produced by Inner City Broadcasting (owners of radio stations with black audiences in New York and the West Coast), this 24-hour music service will draw from record company promotional videotapes, vintage clips of classic performers and music specials and series produced and shot at the newly renovated Apollo Theater concert/production complex. Apollo is interested in working with independent production outfits that are adept at producing magazine-style segments or live concert programs.

TRENDS

While no new cable services were announced, an indication that even the high-growth cable TV industry is not recession-proof, several panel sessions addressed the cable industry's concern with competitive delivery systems. In particular, cable operators were distressed by recent court decisions that have legitimized the claims of apartment building owners to construct and administer master antenna and microwave distribution systems, offering CATV-like movie and other services. A panel on direct broadcast satellite (transmission of programming directly to small satellite dishes in the subscriber's home) indicated that DBS could become cable's chief competitor by the end of the decade, particularly in the urban and rural markets that have not yet been wired. Permeating all discussions was widespread concern over the Justice Depart-

"Just set your tolerance level, and when a program gets too dull, the BB will automatically switch off your set..."



IN FOCUS

ment's recent compromise on the AT&T antitrust suit, which may clear the way for Ma Bell's expanded role in the new media. Strategies for containing the Bell threat were announced by NCTA leadership at both public panels and press conferences.

Of more relevant interest to the independent production community, the convention revealed a growing commitment to original programming. Home Box Office and Showtime, the largest subscription services, announced several new made-for-pay projects that will come to the small screen over the next year. HBO has committed to five feature film projects in conjunction with 20th Century-Fox, as well as a documentary mini-series with independent producers Dave Bell, Al Perlmutter and Harlan Kleiman. Showtime unveiled its first made-for-pay feature project, an Arthur Conan Doyle thriller, and a comedy series from the producers of Second City TV. Daytime, the ABC-Hearst co-venture that is providing four hours of women's programming every day, produces almost all of its own material.

While there are very few rules and precedents for the barrage of first-run programming that is being produced for and by the major program services, independent producers with project ideas would do best to pitch multiple package or mini-series deals. This would allow for the program services and the production outfits both to amortize production and postproduction costs over several projects. Proposals are being accepted by program development officers, but trying to secure full production monies from these sources is difficult except for high-ticket items. Independent producers are in a better bargaining position if they privately raise a percentage of the overall capital and approach the program service as a completion funding participant.

PARTY TIME

Beyond the hardware and the hard talk, cable is mostly show biz as usual, and throws elaborate parties to prove it. The highlight (and hot ticket) of the show was the imaginative CBS Cable Oasis party, renting a section of Wayne Newton's ranch (I kid you not!). The Nevada landscape served as a backdrop for a simulation of a Middle Eastern desert oasis, complete with pitched tents, exotic cuisine, belly dancers, sword swallowers and live goats and chickens. In other words, cultural cable goes couscous.

HBO sponsored a Rock Around the Clock bash to celebrate the rock and roll of the 1950s, with live performances by Danny and the Juniors and the Shirelles. HBO officials denied rumors that the party was serving as a market research study for the possible creation of a Fifties Channel. ■

Sandy Mandelberger, former Associate Director of Independent Cinema Artists and Producers, is currently director of television sales for Phoenix/BFA Films & Video, Inc.

JULY AUGUST 1982

The Case of the Vanishing Edges

David Leitner

"It was cropped. It's changed. It's not mine anymore."

So exclaims the aspiring photographer played by Melanie Mayron in Claudia Weill's 1977 independent feature, *Girlfriends*, as she informs her rabbi (played by Eli Wallach) that although a magazine has used one of her shots, it's been altered. Ironically, *Girlfriends*, shot in 16mm, was blown up for theatrical release and underwent a similar trimming. One-third of its original image was discarded in the conversion from the box-like 1.33 aspect ratio (image width divided by height) of 16mm to the wide-screen 1.85 pro-

jection ratio of 35mm. Since no allowances were made in the original cinematography for reframing to wide-screen, many altered scene compositions looked forced, awkward and uncomfortable. Unfortunately, critics and general audiences who viewed the film during its commercial run had no reason to presume that the film had been shot differently.

Whenever a moving image—film or video—is printed, projected, rephotographed or transmitted, a bite is taken from the edges. Overlap between the full area of a recorded image and the surface that displays the image is necessary if framelines and sides are to be hidden from the viewer. The television

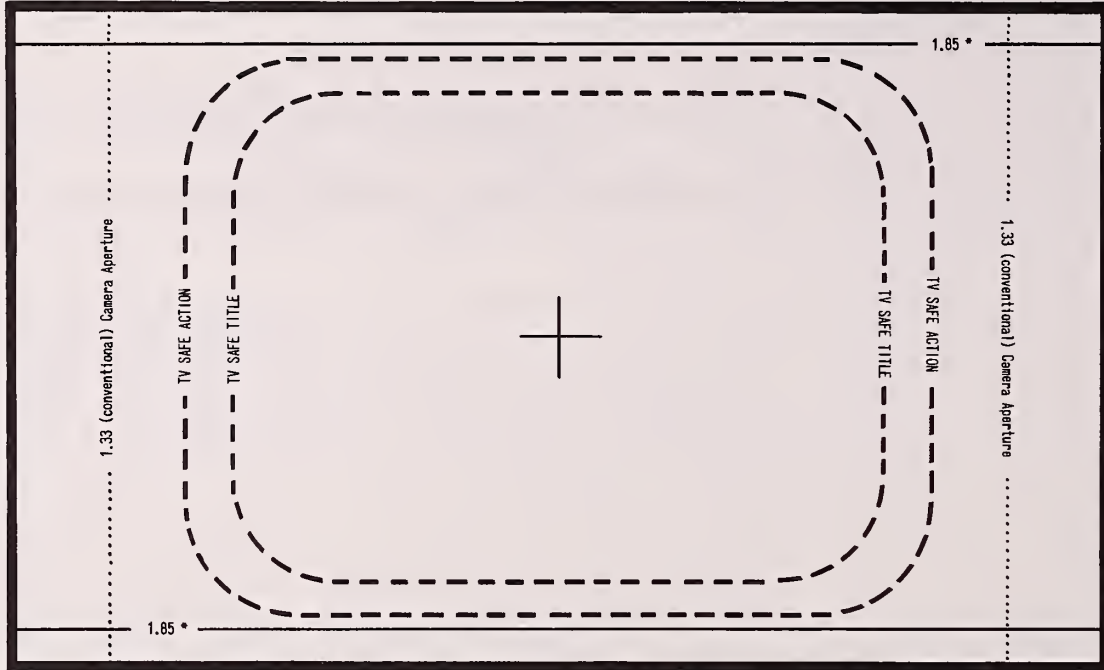
SMPTE American National Standards

35mm	% Academy Height	% Academy Width	% Academy Area	Aspect Ratio	Dimensions (inches)
Academy (1.33)	100	100	100	1.38	.868 x .631
1.33 projection	95	95	90	1.38	.825 x .600
1.66 proj.	79	95	75	1.66	.825 x .497
1.85 proj.	71	95	67	1.85	.825 x .446
TV scanned	94	91	86	1.33	.792 x .594
TV safe action	85	82	70	1.33	.713 x .535
TV safe title	75	73	55	1.33	.630 x .475
16mm	% 1.33 Height	% 1.33 Width	% 1.33 Area	Aspect Ratio	Dimensions (inches)
Full (1.33)	100	100	100	1.37	.404 x .295
16mm projection	97	94	91	1.33	.380 x .286
TV scanned	94	91	85	1.33	.368 x .276
TV safe action	84	82	69	1.33	.331 x .248
TV safe title	75	73	54	1.33	.293 x .221
Blow-up to 35mm					
1.66 projection*	78	95	74	1.66	.384 x .231
Blow-up to 35mm					
1.85 projection*	71	95	67	1.85	.384 x .208
Super-16mm	99	120	118	1.66	.484 x .291
Super-16mm**	% 1.66 Height	% 1.66 Width	% 1.66 Area	Aspect Ratio	Dimensions (inches)
Full (1.66)	100	100	100	1.66	.484 x .291
1.85	90	100	90	1.85	.484 x .261
1.33	101	83	85	1.37	.404 x .295
TV safe action	85	68	58	1.33	.331 x .248
TV safe title	76	61	46	1.33	.293 x .221

*These dimensions extrapolated by the author from those of 35mm projection.

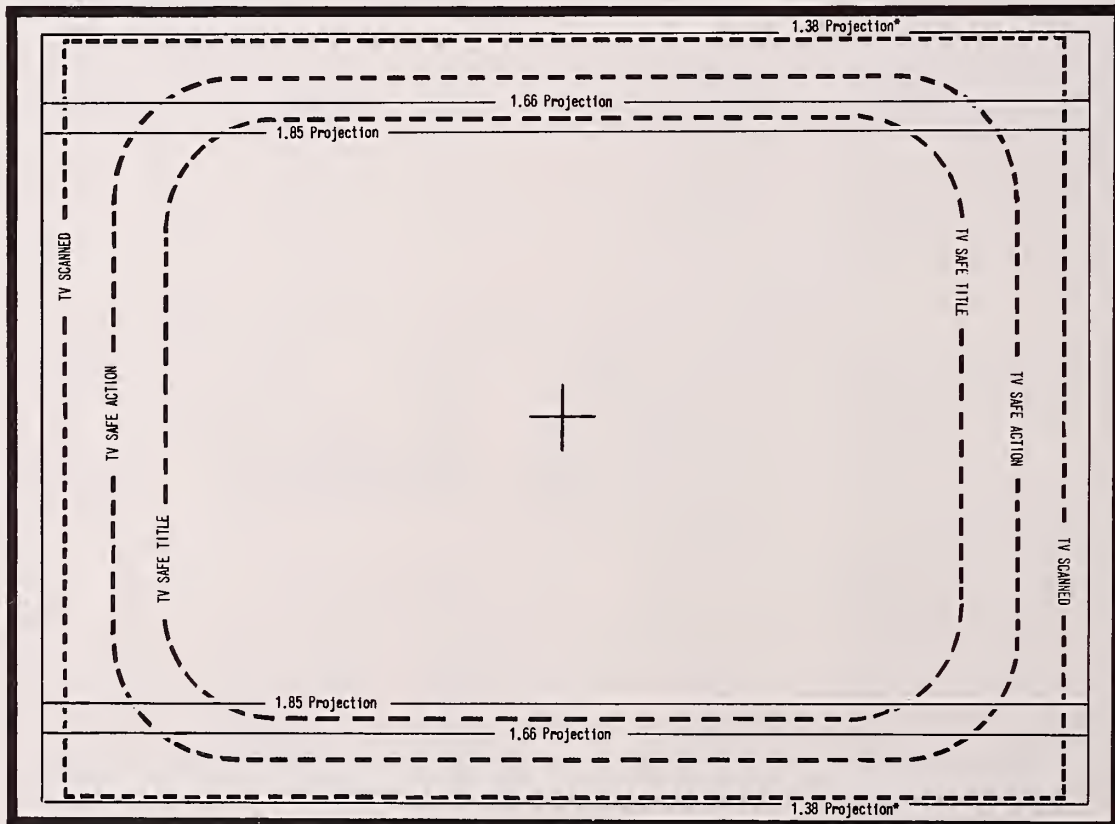
**SMPTE standard Type W Super-16mm aperture is .493 x .292, with .493 as a reference dimension only. The full (1.66) and 1.85 dimensions listed are those of the Aaton camera aperture/viewing screen, which is the only Super-16mm camera in the field as of this writing.

1.66 SUPER-16mm CAMERA APERTURE*



*Projection cut-off will crop at least an additional 5% height and width.

35mm "ACADEMY" CAMERA APERTURE



Camera Aperture —————
TV Cut-offs - - - - -
Projection Cut-offs ————

*All cut-offs proportionately valid for 16mm, except full-frame projection cut-off which, for 16mm, is 1.33 — identical in shape to TV Scanned area and slightly larger.

receiver "over-scans" the exposed face of the cathode ray tube, while the aperture in the gate of the motion picture projector crops each frame of film. Since the height and width of the video image are not materially fixed (they can be independently varied by modulating the horizontal and vertical deflection circuits), it is impractical to specify a precise image cutoff that would universally apply to all home receivers. At best, *safe action* and *safe title* areas that correspond, respectively, to an approximation of minimum and maximum cutoffs can be recommended. In contrast, the film frame, which is dimensionally fixed, can be cropped in an exact manner according to easily met standard dimensions.

ONE-THUMB EDISON

According to legend, Thomas Edison, in describing to his friend George Eastman his research on a cinematographic apparatus for photographing a ribbon of incrementing images, indicated with his forefinger and thumb a rough guess of the film width his invention would ideally require. George ran for the ruler, and 1 3/8" (35mm) was born. Edison's lab further established the 1.33 aspect ratio—three units of height for every four units of width—and in so doing, indirectly determined the shape of 16mm, introduced by Kodak for home movies in the early 1920s, and television.

As television began to compete with box office receipts in the early 1950s, motion pictures discovered 35mm wide screen. Of all the processes that evolved, two remain in wide use. Panavision represents the technique of anamorphic wide-screen photography: by means of special optics, an image is horizontally squeezed during original photography and "unsqueezed" upon projection to obtain an aspect ratio of 2.35. Anamorphic cinematography is a world unto itself, and rarely is non-squeezed or "flat" photography converted to an anamorphic format. Consequently, only non-anamorphic wide-screen techniques will be considered in this article.

DRESSED IN A MODEST MASK

The second popular wide-screen method is the masking of a top and bottom portion of the 1.33 frame, so that a longer, more rectangular shape is obtained. This practice is wasteful of available emulsion area in the original negative, dupe negatives and release prints but requires no modification of conventional camera optics or projection equipment. The camera need only be fitted with a viewfinder ground-glass indicating the projection cutoff, and the projector with an aperture to mask off the unwanted portions of the 1.33 frame. Two aspect ratios are in standard use today. 1.66, which corresponds to 5 units of width to 3 of height, is the convention in most of Western Europe. 1.85, which appears slightly lengthier by masking additional height, is used in the US, South

America and occasionally in Europe (a lot of Yankee product over there).

American practice is to shoot 35mm intended for wide screen with a 1.33 or "Academy" aperture in the camera, and to frame for 1.85 projection cutoff. If the film is transferred to tape, the full 1.33 image can be utilized. One drawback of shooting 1.33 for 1.85 projection is that full responsibility for centering the 1.85 masking rests in the hands of the projectionist. Both projectors in a switch-over system have to be identically aligned from the outset of projection and maintained that way—all too often, a doubtful reality. In Europe, a 1.66 "hard mask" is sometimes mounted in the camera aperture so that the projectionist is left little choice in the matter. (A side benefit of this practice is that during a shooting, a boomed mike can be suspended considerably closer to the framed action.) Since motion pictures are increasingly produced with electronic distribution in mind, in-camera masking to an aspect ratio incompatible with television probably will not survive.

Anamorphic and flat wide-screen 16mm never proved viable, but 16mm is increasingly undergoing transfer to 35mm as well as videotape, and the loss of image "real estate" is no less a problem. A glance at the illustration of the 1.33 frame (valid for both 16mm and 35mm) with its relevant cutoffs will bear this out. And assuming that a frame of 16mm is blown up to 35mm in such a way that virtually no 16mm image is lost (i.e., the 16mm 1.33 is made to fit exactly into the 35mm 1.33 dimensions), it's apparent that the 35mm wide-screen cutoffs apply proportionately to the 16mm frame as well. The exact dimensions of these parameters in 16mm and 35mm, including Super-16, are listed in the accompanying tables. These dimensions are per Society of Motion Picture and Television Engineers/American National Standards Institute fiat, which is not legally binding but is internationally recognized by most manufacturers. The tables display slight discrepancies between corresponding 16mm and 35mm percentage, but these are insignificant with regard to the illustrations, which are accurately proportioned. From the larger illustration it is evident, for instance, that TV safe action limits cannot be used as an approximation for 1.66 projection when shooting 16mm for blow-up to 35mm.

Anyone handy with a ruler and graph paper can fashion a proportionately true chart from the given dimensions and match it to their camera viewfinder. The results can be enlightening. Some camera ground-glasses are marked for *projection* cutoff only. That is, the cameraperson views only what would clear the projector aperture. The viewing screen of an Aaton, on the other hand displays frame dimensions that correspond to the *camera* aperture, with no indication of projector cutoff provided. Perhaps the best design is the Arriflex viewing screen, which displays the camera aperture cutoff along

with an indication of the "TV scanned area," the area a film-to-tape telecine or film chain should record and transmit. The TV scanned area, as the illustration shows, very nearly equals the area displayed in 1.33 projection, and since it is the more limiting, serves as an adequate index to both cutoffs. The aforementioned chart, if carefully photographed, can be useful in checking not only camera aperture alignment but also the alignment and cutoff of both projector and flatbed.

A final note on wide-screen cutoffs when shooting 16mm for 35mm blow-up: It's practically hopeless to count on 1.33 screening outside of the art house circuits and the large cities. True, *Being There*, with its thematic obsession with television, and *One from the Heart* both obtained 1.33 screenings, but those releases were carefully controlled. More generally, distributors and exhibitors couldn't care less, unless the latter can peddle more popcorn as a result. Unless shooting the wide Super-16mm, have the ground-glass or viewing screen marked for 1.85 and be choosy about composition while you are still in control. ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

Continued from page 3

to the fair market value of the films.

You could argue that you are giving film and video makers "exposure," a chance to have their work seen by audiences or even a shot at getting some real compensation for their work, but this is not the case.

- Exposure does not get independent film and video work, per se. If the films are worth showing on television, the film and video makers should receive the fair market value for the airing of their film or tape.

- No reputable "competition" in the United States requires "winning" films to be aired on television, nor is airing customarily the aim of a competition. If you want to select films or tapes for airing why not make the prizes awards for merit and then offer a fee per minute for the television rights?

- You do not list the names of your "distinguished panel of judges." This is a clever move. Clearly any artist connected to any professional guild or union in the film or television industry would avoid involvement with an organization that compensates its award winners so poorly. SAG, WGA, DGA, IATSE, AFTRA—to name a few—all support compensation for artists whose work is used on television.

I hope independent film and video makers are sharp enough to ignore this competition and that word will spread. ■

*Mitchell Block
Direct Cinema Limited*

BUSINESS

Selling a Dream: The IFP/LA Seminar

Mitchell Block

On Saturday, March 27 at 8:30 am, a thin line of independents snaked through the lobby of the Ambassador Hotel in Los Angeles. Over eight hundred filmmakers and would-be filmmakers and producers in search of funding slowly moved into the lobby of the Embassy Ballroom to pick up their registration materials for the seminar organized by the Independent Feature Project/Los Angeles (IFP/LA). The participants ranged in age from 19-year-old undergraduates at USC and UCLA to 60-year-old Hollywood independents still looking for that first deal and still wondering what happened to the studios.

The seminar on how to finance independent features was well-organized and well-attended. Microphones were placed in the aisles for questions from the floor. And for those not in attendance, transcripts will be available from the IFP.

Five different panels discussed aspects of financing, using specific films as case studies, ranging from the \$1.3 million *The True Story of Gregorio Cortez* to the \$1 million *Tell Me a Riddle* to the \$600,000 *Street Music*. Perhaps the main problem in the conception of the panels was that no clear distinction was made between commercial *projects* and commercial *methods*. The audience was mixed: from theatrical feature film producers to regional independents to independent film artists.

One never learned why investors invested, except on account of the glamor of film. In fact, investment was not portrayed as a likely road to financial gain. The criteria for sound investment, however, were made explicit: likelihood of completing a project on schedule within budget, prospects of recouping costs at the box office and presence of famous talent.

RIDDLE IS HIGH POINT

Tell Me a Riddle the first panel, was the high point of the seminar. The award-winning story by Tillie Olsen inspired film producers Susan O'Connell, Mindy Affrime and Rachel Lyon to form Godmother Productions. They began by finding an experienced tax attorney. Peter Buchanan, somewhat modestly described as "a lawyer...who has represented producers, exhibitors and other individuals within the motion picture industry for many years," in the

handout provided by the IFP/LA, is really one of the better film/tax lawyers not based in Los Angeles. He advised these clients to "raise some seed money" to cover option prices, screenplays and other costs in putting together *Tell Me a Riddle*. They raised \$50,000 in \$5-\$10,000 units in a package called "Limited Partnership I" that Buchanan put together. Buchanan clearly covered many of the legal questions/problems of setting up partnerships and raising funds for film projects. The second step Godmother Productions took (Limited Partnership II) was raising \$1

STEVE SMITH



Mindy Affrime, Rachel Lyon, and Susan O'Connell producers of "Tell Me a Riddle"

million by selling a maximum of 35 units at \$15,000 each. This took longer for the Godmothers to put together than the first package. In addition, they had to find a completion guarantor—someone who financially guarantees that a film will be finished in exchange for a percentage of the film and film's budget.

The potential pitfalls of private sector fundraising were covered in terms of a general discussion by the Godmothers in finding their "investors." Investors said "no."

Of course, the legal pitfalls of this kind of fundraising (selling securities) were described by Buchanan. It is illegal for filmmakers (or anyone raising money) to ask scores of people (strangers, friends etc.) to invest in any project without following very strict state and federal guidelines.

None of the investors, producers or other panelists gave convincing reasons for why they went in on a deal. When "safe" money market funds pay 14% or more, why invest in a film? All of the panelists seemed to indicate the "deal" in strict financial terms was not what was being sold. "Lee Grant would direct *Tell Me a Riddle* and other stars would be in it," seemed to be the essence of the pitch. Of course, investors would get certain tax benefits for investing.

If "deals" in a strict financial sense were being offered, it was difficult for this observer to hear what that pitch was. Certainly, few of the films represented by the panelists were financial successes. George W. George's *My Dinner with Andre*, was one of the exceptions, yet to achieve even this success he first had to produce such films as *Nightwatch* and *Rich Kids*, both financially undistinguished. George said that he was "selling a dream." Perhaps that really is the truth? The Independent Feature Project has historically been more interested in films that represent "personal statements" than films that are "exploitive deals" such as *Halloween*. David Puttnam's discussion of funding did not mention "art"; rather, he structured his film deals around strong music scores. (The Academy Awards and sales of the record from *Chariots of Fire* seem to support this approach.) Motives for investing seemed irrational and emotional. For example, in *Tell Me a Riddle*, \$150,000 was raised from an investor who wanted to be an actor (he was given a small part in the film). Another investor in *Riddle* was a woman who had just left Iran and identified with the oppression of the main character. The National Endowment for the Humanities put up \$150,000 in another project. Jenny Bowen commented that "investing in movies is more attractive than pork belly futures," and that the human element and process of filmmaking was the "element" to play up. No panelist commented that "a sucker is born every minute," but this seemed to represent an undercurrent of feelings during the course of the day. "Dreams" are something suckers buy, "deals" are something else.

A TRUE STORY

The second panel, called *The True Story of Gregorio Cortez: New Directions in Independent Financing*, centered on the adventures of executive producer Mictesuma Esparza raising funds for producer Michael Hausman (*Ragtime* and Mike Nichols' current project, *Chain Reactions*) and director Robert M. Young (*Rich Kids*, *One Trick Pony* and *Alambrista*). Taking these two partners with a track record to produce a segment of PBS's



Victoria Plata & Edward James Olmos in "The Ballad of Gregorio Cortez"

American Playhouse series makes a great deal of sense. As "independent" film packages go, Hausman and Young are an almost unbeatable combination representing experience, generally excellent reviews and modest financial risks. Esparza never discussed the strategy of his package. Clearly "name" people can help any package, unknowns with limited track records do not really have a chance. Name people doing a job for the first time help. Esparza had as little experience producing feature films as Lee Grant (the Academy Award-winning actress who directed *Tell Me a Riddle*) had directing feature films. Both were successful in gaining experience doing new things because of careful packaging.

The message of the "Hard Cash" seminar was not really in what was said but in what was not said. Moctesuma raised \$450,000 outright (he did not really make clear who his sources were) and \$150,000 in matching funds from the National Endowment for the Humanities. CPB kicked in \$450,000 and German television put in \$50,000 at the rough cut stage. This independent project, like others (though Esparza seemed not to know of those who did it before him) received a brief theatrical release before the public television airing (new PBS contracts allow a theatrical window). This film, like many of the other case studies seemed to represent a better deal than "investment" for all con-

cerned, except those who gambled their time for credits rather than cash returns. No one in the audience raised questions, nor were answers volunteered regarding returns on investments, amount of legal fees paid up front, nor the correctness of NEH investment in for-profit packages.

A third panel, moderated by Josh Hanig (*Song of the Canary*), discussed financing with private investors, using *Street Music* as the case study. The remaining two panels focused on "The Hunters" (producers) and "The Hunted" (investors). Among the producers present were David Puttnam (*Chariots of Fire*, *Foxes* and *Midnight Express*), Rob Nilsson (*Northern Lights*), John Waters (*Polyester* and *Pink Flamingos*), Charles Burnett (*Killer of Sheep*), Donna Deitch (*Woman to Woman*, and *Desert Heart* in fundraising stage), and George W. George.

INVESTORS ARE POPULAR

The investors were a well-kept secret until the day of the seminar. This panel consisted of Moustapha Akkad (producer/director of *Mohammed, Messenger of God* and *Lion of the Desert* and producer of *Halloween*), David Hemmings (actor, producer), Victoria Mudd (producer), Henri O'Bryant (investor, uniform manufacturer) and Jeff Prettyman (investor, *The Decline of Western Civilization*). Filmmaker Greg Nava moderated.

Not a member yet?

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- Festival Liaison for independents through our Festivals Bureau
- Comprehensive Information Services at our downtown NYC office—resource files, reference library, free consultations with our helpful staff (drop by soon!)
- Screenings, Seminars & Workshops designed to reflect our members' needs and interests

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Lila Kedrova comforts her granddaughter in the drama "Tell Me a Riddle"

These last three panels were rich in anecdotes and soft in hard data. Some samples:

- Moustapha Akkad said that he was impressed with John Carpenter's willingness to direct *Halloween* without a salary; that was a deciding factor in funding it.

- David Puttnam never mentioned the name of the key investor of *Chariots of Fire* or discussed why 20th Century-Fox did not choose to distribute the film in the US.

- David Hemmings seemed concerned with filmmakers ruining investors so that it would be difficult coming back in the future.

- Rob Nilsson used a slide show, a reel of *Northern Lights* and his lawyer to pitch his current project to potential investors.

- David Puttnam cultivated his relationship with Paul McCartney and Peter Townsend so they would say "Yes" when would-be investors called and asked them if they were committed to doing the score of a proposed project.

- Charles Burnett commented that he paid his actors \$250 a week on his \$10,000 feature film *Killer of Sheep*. Everything else went to pay for stock and processing.

- John Waters said that his father funded one of his first films so he would not go around the neighborhood asking people to put money into "a film about a 300-pound boy dressed as a girl who ate shit." He also said, "I have always tried to sell out, but nobody's bought me."

The panel of investors, "The Hunted", ended dramatically with a clever sleight-of-hand trick. The IFP/LA volunteers were invited to come to the front of the room. They stood in a long line in front of the investors and were thanked for their contributions. Their line of bodies shielded the investors, who then were hustled out the back door. Perhaps the IFP/LA was fearful that they would be asked for funding? The seminar ended with a white bread and cheddar cheese reception in the Sunset Room.

ANALYSIS

Last year's program on marketing and distribution and this year's program on raising money demonstrated that the New York-based Independent Feature Project cannot really represent West Coast independent feature filmmakers. The strength of the Los Angeles wing of the IFP continues to grow. This second, annual IFP/LA outreach event is having an impact. The West Coast is organized. This writer thinks the New York-based IFP should move West and bring its little market with it. The American Film Market had over 1,400 buyers, and over \$700 million in sales were made. This fall the New York Independent Film Market will only attract 100 or so buyers, and the tie-in with the New York Film Festival is more in spirit than

in actual numbers. Buyers go to Cannes and come to Los Angeles to buy "independent" features. Independents can make deals themselves with British and German television. The New York market misses many of the buyers who are coming to Los Angeles. Perhaps next year the seminar will be part of an independent market in Los Angeles tying in with the American Film Market, FILMEX and the Academy Awards? It is a shame that questions dealing with aesthetics, which relate to questions of profitability, and making films for mass audience, were not discussed. Many of the films studied or mentioned were box office and/or critical failures. The Independent Feature Project continues to confuse "film artist" with "Hollywood-independent". Thus, almost all of the speakers were outsiders (to Hollywood) rather than selected producers making films within the Hollywood system. This writer considers filmmakers like Martin Scorsese, George Lucas, Steven Spielberg and Zanuck/Brown to be "independents", yet their cases are not discussed. Investors seem set up more for a "sting" than for a prudent film package. This in the long term will only hurt other independents. The panels answered many questions, but not enough of the right questions were asked. For example:

- Has your film returned any monies to your investors? A profit?
- Have your original investors backed your recent projects?
- What compromises did you make to make your film? Are you happy with the way it came out?

- Would you do it again?

A distinction in terminology should be made between theatrical feature films, which are by definition for a mass audience, and regional or independent features which are only marginally successful at the box office. Saying that the film did not make money because it was poorly distributed is a copout a number of panelists took and got away with. This writer thinks that the problems with the films in far too many cases is that they were not very (profitably) commercial. Brilliant marketing can't save a poor film.

For those who have not yet walked the path of serious fundraising, the seminar was helpful. To those who are looking and know what they are doing, the seminar offered little new information. From every point of view these seminars should continue, but perhaps the IFP/LA committee could consider scheduling more seminars for members covering more advanced materials for more serious filmmakers. As an outreach event it was a success. As an intro level workshop the teachers and committee (headed by seminar director Peter Belsito) deserve an "A". ■

Mitchell Block is founder and president of Direct Cinema an independent distribution company based in Los Angeles. He also teaches film in the LA area.

BFF Finds Europe Easy to Please

The Black Filmmaker Foundation wins acclaim and prime time TV slots during whirlwind tour through Holland & Britain. Tales & tips.

Denise Oliver

The following article is based on a talk Denise Oliver gave to the New York Film Council in March. Since January 1981 Oliver has been Executive Director of the Black Filmmaker Foundation, now based at WNYC-TV in New York. Last year Oliver made two very successful selling trips to Europe (mainly Britain and Holland), traveling with a package of short, long, documentary and experimental films by American black indies. Her activities ranged from coordinating festivals to appearing on a Dutch TV show to criticize a Bill Moyers piece.

The Black Filmmaker Foundation, founded in 1978, is a media arts center dedicated to distribution, exhibition, programming and support services for black independent film and video. The BFF runs a distribution cooperative which is issuing a new catalogue this month, featuring over sixty film and video works by black indies from the US, Africa, Great Britain and the Caribbean. On June 21-23 the BFF hosted a "Symposium on Black Independent Film Criticism" in New York.

For information on BFF activities, programs and services, contact Ayoka Chenzira, Black Filmmaker Foundation, 1 Centre St., New York NY 10007, (212) 619-2480.

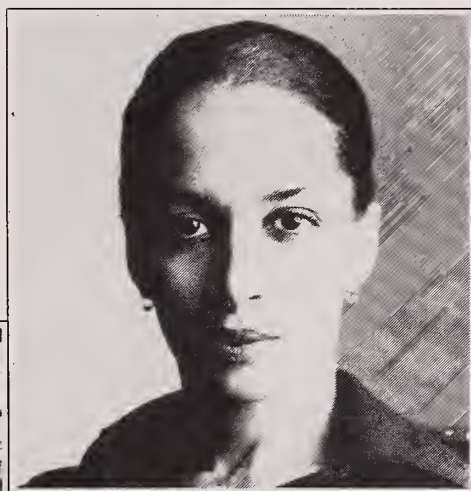
Denise Oliver, Executive Director of BFF (r). Below, BFF conference at Black American Film Festival in Amsterdam. (l to r) Charles Burnett,

Our first European trip was to Berlin. Warrington Hudlin (chair of the BFF Board of Directors) represented the Foundation, and Charles Burnett, Michelle Parkinson and Charles Lane were also on hand. In spring 1981 a whole crowd of us went to Amsterdam—myself, Hudlin, Chenzira, Burnett, Larry Clark and Kathleen Collins. We organized a major festival there, in cooperation with Fugitive Cinema/Holland. In January and February of 1982 we went to Amsterdam and London, where we organized a festival of both black American work and black British films. We were impressed by the work of these black British filmmakers (Henry Martin, Horace Ove, Imruh Caesar, Menelik Shabazz, Lionel N'Gakane and Yugesh Singh Walia), and we are currently negotiating to distribute some of their work. As a result of our friendly contacts, we are also trying to raise money to bring them over here.

While in London, we appeared on several radio shows, notably Alex Pascal's "Black Londoners," a show on a BBC station which is currently under fire from the Establishment but which receives strong black community support. We also taped five or six short radio pieces to be broadcast in Africa and other parts of Europe through the BBC's Department of External Services. Woodie King Jr. did an interview spot for the nighttime news, and Ayoka Chenzira was featured in a full-page spread in *The Daily Mirror* (a conservative paper). We are still receiving clippings as a result of the coverage both before and after the festival: in fact, I noticed an article on our festival in the April issue of *Africa Woman*. Press coverage is critical, so plan for it and save your clips. These notices gathered abroad can often help in the search for funds back in the US.

To be an independent filmmaker is to be in a minority in this country. But if you are a black filmmaker you are in a double minority and probably have the most difficult time finding funding or distribution. Also, because black independents at this point don't tend to have a lot of feature films, and tend rather to have a lot of short films, there's no big TV market (with the possible exception of WNYC-TV).

Denise Oliver, Warrington Hudlin, Kathleen Collins, Larry Clark, Ayoka Chenzira, and moderator Ard Hesselink of Fugitive Cinema, Holland.





Ayoka Chenzira (l) discusses her portrait film "Syvlla: They Dance to her Drum" with Syvlla

EUROPEAN SEAL OF APPROVAL

However, in Europe there is a market for the purchase of black independent film and video—primarily semi-theatrical and television buys. In the 1950s and '60s in the US a lot of our jazz musicians—jazz being a unique cultural and aesthetic phenomenon—found that they got no appreciation here, and very little money. There was no large mass audience or support mechanism and a lot of them left the US for Europe and stayed.

In the 1970s and '80s, the situation for independent filmmakers seems to be the same. Many are going to Europe (although not staying there) looking for three things. It may sound crass, but the first thing is money. It's already hard to put together enough money for a film—be it a 30 minute short feature or whatever. Given the present Administration stance on arts funding, it's getting even harder. So off to Europe they go to test the waters. The last two years or so a number of black filmmakers have gained European experience.

The second item other than money is aesthetic appreciation. Critical acclaim. It's

almost as if you have to get a European seal of approval for your work before you are taken seriously in the US—particularly, with something "dull and boring and mundane" like a documentary.

But in Europe they appreciate documentaries. So you visit Berlin or Leipzig or Paris or the British Film Institute. And then you win some award, a citation and a mention in *Variety*—because then they will notice you. (If you were in Europe and got some acclaim you'll find it in *Variety* when you get back.)

The third thing about Europe is—and this will sound most strange (considering that most European TV is government-funded)—a lack of censorship, a political and artistic freedom in terms of content. I say that because most documentary filmmakers have found they have the chance to get certain things on European television much faster than it can be picked up by US public television. Things that are controversial are not being played as much as they should be on US public TV. There are a lot of reasons for that: where public TV is getting its money right now, for example. And fear of offending folks. But what we are finding is though we have a much-lauded freedom of speech and First Amendment, most people doing documentaries (and even dramas that have a smaller audience) are finding a much more open relationship in Europe.

About a year and a half ago we made a decision to concentrate our BFF efforts and resources on Europe. We started with a joint film festival in Paris programmed with another organization. We then programmed sixteen films into the Berlin Forum of Young Cinema. With the critical acclaim for that retrospective (presented by Ulrich Gregor, Director of the Forum), we were approached by a number of the other countries about doing a film festival. The first was a group in Holland who are probably the major non-theatrical distributors in Holland—Fugitive Cinema, at that time headed by Rob Langestraat and Jan Roefkamp, who organized the festival in conjunction with Ard Hesselink from the Milkyway Cinema. Ard

had screened numerous independent films in the US the previous summer, and had then approached the BFF about a festival.

HOLLAND SURVEY

TV and distribution are very different in Holland than here. We're used to network and cable. There, TV is directly controlled by the government—no funnelling through CPB and all that. It's broken up into a series of stations with very different slants, very particular ideological bents.

Depending on what's at hand—whether it's a script or drama or idea for a documentary or finished film—you must match your content with the station that does that kind of thing. If you go to the wrong place, you waste your time; if you go to the right people it's great. The wonderful thing about the Dutch is that they are terribly efficient. They answer your letters immediately. They call you back. They don't lose your phone message. In fact, when we went into one Dutch station, within 20 minutes we had made a sale, within an hour they had gone upstairs and prepared a contract, and when we left the country we walked out with a check. You could spend at least two years at PBS running around from office to office, muddling your way through and trying to talk to the right person.

AVRO is a general common denominator station that plays feature films and series from the US, with no particular interest in independent work, with the possible exception of something musical.

Then there's IKON, the Council of Churches' station. Most people in Holland are members of the Dutch Reformed Church or other Protestant denominations. Interestingly enough IKON is not a boring station at all, but one that actively seeks programs about societies and cultures worldwide. Although they aren't considered the "radical" station, they are interested in a wide variety of things and use many documentaries. They are liberal, maybe left of liberal in the Dutch TV spectrum. While we were there, they programmed a five-part series on American black independent cinema. They interviewed all of the filmmakers on the trip, showed long clips, and aired the series on prime time. (And they sent us copies of the programs!) We have never had that happen here.

Next there's KRO, a Roman Catholic station, not as progressive as IKON, but still willing to take some things. NCRV, the Dutch Reformed station, is more conservative than IKON. NOS (the government station), IKON and VARA are the best bets in Holland.

We have an ongoing relationship with VARA. Frank Diamand, head of its documentary programming, is currently in the US, working with Saul Landau on a piece about the New Right. He's very sympathetic to and familiar with American independent cinema. He is a filmmaker himself and has

Holland Television

IKON

Leo Schenk, Wim Kiile
Borneolaan 27+
1217 GX Hilversum
Tel: 035-41351

NOS

Mr. Slager
Postbus 10
1200 JB Hilversum
Tel: 035-779111

VARA

Trees Hazelhoff, Cees Pinxteran (features)
Frank Diamand, Harry Prins (documentaries)
Heuvellaan 33
1217 Hilversum
Tel: 035-711911



During London Festival, BFF reps meet for the first time with independent black British filmmakers, who are now founding their own organization

done some marvelous documentaries on El Salvador, Nicaragua and Zimbabwe. Harry Prins works with him. And the people to see about features and dramatic acquisitions are Trees Hazelhoff (pronounced *ter-ays*) and Cees Pinxteran (pronounced *case*).

The good in Holland is access to programmers and easy sales: the bad is low prices. In Holland, the average price per minute runs from 100-200 guilders maximum, which means a top rate of \$100 a minute. That's at least a hundred less per minute than PBS pays. Of course, if you get on the US networks, they pay \$1,000-plus per minute; but no independents, and certainly no black independents have sold to US networks, so it's a moot point.

European TV tends to be less into co-production, although they will co-produce in some cases. For the most part they are more interested in acquiring product. They will do pre-sales—look at your rough cut and give some money up front. They don't buy a whole lot of American independent films. For one, they are quite capable of producing a film about things over here. They send people out all over the world. I was really amazed at the quality of programs: European television is interested in *everything*. Their world coverage is far superior to ours, with more variety. It makes you feel bitter about US TV.

VPRO is splashy, very commercial, with feature films or whatever. VPRO is supposed to be the most politically radical TV and radio station in Holland. But it is not as accessible as some of the others.

You may be wondering if lots of synch sound poses language problems. Everybody in Holland speaks English—if they buy they subtitle but the Dutch are very up on American slang and pay little attention to subtitles. As for synch sound, all over Europe everything is subtitled one way or

another so they don't seem to mind. The language flow is tremendous. I sold a couple of things with synch sound. Europeans are much more patient with TV. And they treat formats differently, too. They might run a film about Mexico with a follow-up discussion.

While I was there, for example, VARA aired Bill Moyers' piece on Vietnam veterans. Then, two people came on after it and tore the show apart. They weren't happy with it because they didn't think it told the truth. Dr. Ira Goldwasser is a psychiatrist who used to work in a US drug rehabilitation center and the radical health movement. After the program he analyzed the relationship between the American psyche, Reaganomics, the military build-up and the negative treatment of Vietnam vets. They also invited me, as an independent journalist, to talk about the piece. I would never be invited to be on CBS here to critique *Bill Moyers' Journal*. I was stunned that these sorts of programs run on prime time and had the highest ratings on VARA. Dutch TV is also very thoughtful about how and where it places pieces in the program schedule. We were never buried in a 6 am Sunday slot.

ENGLISH PLEASANT, POKEY

After the Amsterdam festival, the British Film Institute (BFI) invited us to put on a similar but more extended festival in England. We organized two festivals. With the BFI, we took 55 black American independent films to England, which is the largest collection of black films that has ever been put together, either in the US or Europe. In conjunction with the Commonwealth Institute, we organized a second program of black English and American films (partly so we could see the British work).

England is very strange. Not like Holland.

The English don't make fast decisions; they are more conservative than the Dutch and more difficult to approach. They tend to want to mull things over. It may take time to get your foot in the door, and once in, you may wait for a decision.

For the most part, the British are not independent filmmakers as we define it: they

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Derrick Hill, acquisitions
Sue Woodford, co-productions
Tottenham St.
London W1

BBC TV Purchased Programmes
Alan Howden
Threshold House
Shepherds Bush Green
London W12
Tel: 734-8000

SELEC TV (cable)
Penny Averill
37 Bedford St.
London WC2 9EN



On location for Warrington Hudlin's "Street Corner Stories"

are producers making films for TV. England doesn't have a large film industry, so film is closely tied to TV. Of course, the giant is BBC—we see its programs here on PBS. The BBC is two channels which tend to have similar product. BBC-1 is sort of the first-class station and BBC-2 is the second. Challenging the BBC is a major struggle for British independents. Now Channel Four is being built and is supposed to do more "minority and special interest programming." It's buying American independents—in fact at such a pace there's concern it may have overextended itself and bought too much. But Channel Four is definitely the place to make a sale.

Any English jaunt should include a visit to the BFI: it's a superb screening facility with a gorgeous theatre. When you open up your seat and don your headphones, you hear the films translated. There are four or five screening rooms, a club room, and a good restaurant and cafeteria. The sound is good, the seats comfortable. We were very pleased with the presentation of films and the support provided by Ken Wlaschin of the Na-

tional Film Theatre and his staff.

But we weren't happy to discover that there's not much of an educational market in England. There are only about 52 colleges and universities in England. (There are that many schools in a fifty-mile radius of Boston!) There are only about four London repertory cinemas that present "offbeat" things. And they haven't developed a good way to send films around to schools. So to sell a film in England, concentrate on TV.

The main question was: how to deal with the British? We had one high tea with the Board of Governors of the BBC. And it really was like a novel, with watercress and cucumber sandwiches and serving ladies in ruffled uniforms asking if you wanted one lump or two. You can't understand the upper-class dialect either, but they were very pleasant. However, we didn't make any sales. Here we were being typical pushy Americans ("sell, sell, sell") and they were being resistant, very upper-class and closed.

Jocelyn Barrow, a black member of the Board, was the one who originally invited us to meet the top BBC staff. She was very supportive of black independent work and went to almost all our screenings. We hope her efforts will finally wear away the BBC resistance to black work.

BRITISH DISTRIBUTORS

There are a few bright spots in the general film distribution scene. Miracle International Films is interested in theatrical dramatic features. The Institute of Contemporary Arts tends to be the educational exhibitor. Cinegate is limited but interesting. Cinegate turned out to be Barbara and David Stone from Brooklyn, NY, and they were the most enterprising non-commercial distributors in the UK. They have a corner on the market and also own a theatre chain. They talked fast: "We'll buy this, that, the whole package, home video etc.," which was a welcome change. They have been living and working there for eight years now.

Mainline Pictures only handles Hollywood-type features. The Other Cinema is the best distributor for independent work (with such titles as *Rosie the Riveter* and

Union Maids) but has an unfortunate location in the red light district. They buy shorts, documentaries, women's films and features. Tony Kirkhope runs it.

Circle Films, a feminist distributor, handles films by and about women; the works needn't have political emphasis. The other women's distributor, C.O.W., favors narrowly defined feminist-political films and is linked to a European network of feminist distributors.

Contemporary Films has the largest catalogue of short films in England but a lot of them are like *The Butterflies of the Thames* or *How to Wash Your Dog*. And the word is that they may be overextended, so don't expect too much. Finally, don't forget cable TV. They don't have it yet. But they are preparing to have it.

Most British distributors tend to want to make an outright buy for the rights and get a print. They don't usually have large volume, nor do they need a lot of prints. Don't expect to make a lot of money, but remember these distributors make it possible for your films to be in England, should anyone want to rent them.

Another footnote: although France has traditionally preferred American commercial films, much has changed under Mitterand. Carole Roussopoulos, a video producer in Paris, has gotten a huge grant from the Ministry of Culture to open a women's film and video archive. And she wants to buy from American women independents.

Don't underestimate the importance of showing your work at European festivals. Not only do you win acclaim, awards and reviews, but there are also buyers at the festivals. And it may often be the only way to reach smaller markets—most film buyers and programmers, including those from the Third World, come to Europe to screen films. Another point to keep in mind when planning a European trip is that distances are short on the Continent, so it's worthwhile to visit several countries on one trip. Though negotiations can be conducted by mail and phone, it's always best to meet face-to-face. Be sure to make advance appointments because buyers are often on the road.

Information on European markets is available. The Independent Feature Project has much valuable material [contact Tim Ney at (212)674-6655]. We should learn from the experience of the IFP, people like Sandra Schulberg, and the success of films such as *Rosie the Riveter*, and become more systematic about sharing information. Some of us may get our foot in the door but it takes a steady stream to keep it open. The challenge is maximizing European successes here in the US. A key BFF goal is proving that black films are universal, and deserve acceptance and funds right here at home. ■

Denise Oliver is a radio producer, script-writer and arts administrator who currently heads the Black Filmmaker Foundation.

British Distributors

CINEGATE LTD.
David & Barbara Stone
The Gate Cinema
87 Notting Hill Gate
London W11
Tel: 727-2651

CONTEMPORARY FILMS
Charles & Kitty Cooper
55 Greek St.
London W1V 6DB
Tel: 434-2633

INSTITUTE OF CONTEMPORARY ARTS
Archie Tait, Chris Rodley
Nash House
Carlton House Terrace The Mall
London SW1

THE OTHER CINEMA
Tony Kirkhope
79 Wardour St.
London W1
Tel: 734-8505

Few Are Called And Fewer Are Chosen

Hollywood pros coach indies at Robert Redford's exclusive Sundance Institute in Utah, and it's God's little acre for those who gain entry.

Renee Shafransky

The Sundance Institute, Robert Redford's famed Utah retreat for independents, sounds like "heaven for filmmakers," to quote Sundance Fellow Pablo Figueroa. Imagine Laszlo Kovacs filling in as gaffer on your shoot, Waldo Salt (screenwriter for *Midnight Cowboy* and *Coming Home*) consulting on your script and Mike Hausman going over your budget. Take Frank Daniel, "script-doctor" to scores of Hollywood films, one-time Dean of both the Prague Film School and the American Film Institute, and put him on the Program Committee. Set all of this in the Rocky Mountains. Provide accommodations in custom-built cabins and feature Robert Redford as host. Then select ten film projects from across the country, bring their originators to this paradise for the month of June and gear every available resource towards getting their films into production.

"I'm green with envy," is how one filmmaker responded to this package at *An Evening with the Sundance Institute*, sponsored by AIVF on April 20.

This panel discussion featured Sterling Van Wagenen, Executive Director of the Sundance Institute; Pablo Figueroa, independent filmmaker and Sundance Fellow; Frank Daniel of the Sundance Selection Committee; Alan Jacobs, Sundance Board member and Jane Morrison, AIVF President. The Association's meeting room was packed with producers, directors, actors and scriptwriters anxious to find out what Sundance had done and could do for filmmakers.

Sundance is not a school, but a resource center that combines the talents of independent filmmakers with "seasoned," independently oriented producers in the industry today. It's also the first institution to capitalize on the recent move of many independents from documentary to fiction.

PROS NURSE PROJECTS

Making its commitment to projects rather than filmmakers, Sundance is interested in seeing the work it supports get to the marketplace. It looks for filmmakers with a track record and nurses their projects through the difficult stages of script develop-

ment. It also gives independents who haven't had much experience directing actors a chance to be coached by industry pros like Sidney Pollack and Redford himself.

Redford's interest in helping independents stems from his own experiences as an outsider to the studio system. Sterling Van Wagenen recounted his initial meetings with Redford during the formative months of the organization:

"Redford talked about the kinds of pictures he'd been involved in as a producer: films like *Downhill Racer*, *Jeremiah Johnson*, *The Candidate*—films which, in his



Robert Redford, President & Founder, and Sterling VanWagenen, Sundance Executive Director

perception, were made very much outside the blessing of the studios...He had an enormous interest in seeing some kind of alternative emerge, where filmmakers could be nurtured, where projects could develop and eventually, someday, where some kind of production and funding could take place that was not dependent on the kinds of economics or politics that existed within the mainstream system."

In 1981, Redford's conversations with Van Wagenen developed into a kind of lab test for Sundance. An eclectic group of sympathetic ears within the mainstream, like Claire Townshend at Fox, George White of the Eugene O'Neill Theater Center, Annick Smith, executive producer of *Heartland*, and Frank Daniel pulled in ten projects from around the country in an attempt to find out what the impact of this resource bank of

screenwriters, cinematographers, producers, distributors and exhibitors would be. Filmmakers were brought to Sundance, advised on their scripts and encouraged to develop scenes on camera, using Sundance's video facilities and a core of actors, hand-picked by Pollack. They were also allowed to bring along some of their own favorite actors. Then, Sundance's resource people visited each of the projects, consulting with the filmmakers on their mise-en-scene. According to Van Wagenen, in the first year, "some things worked and some were absolute disasters."

A tape made at Sundance by Figueroa, slated for fundraising, was one of the more amusing catastrophes.

POSH TENEMENT

"I had a scene that took place in a tenement in East Harlem, and I was using Redford's guest house as a set," recalled Figueroa. "I also brought out three actors I had cast in the script. One of them said, 'I can't walk on these rugs and feel like I'm in East Harlem.' I would never show that tape to anyone." Figueroa added that these were comparatively welcome problems and crucial to his future rewrites of the script.

Sundance's stress on script relates to the Institute's desire to focus on areas where it can make the most impact. Given limited funding and facilities, and Frank Daniel's assessment that scripts were weak, Sundance targeted script development and directing.

Last year, Figueroa's script was "the size of the Bible." After Sundance, he rewrote it, cutting it by one-half. "Now," he says, "it's closer to what I really wanted."

This year, Sundance's script resource people have been asked to coach projects before the June intensive residence session. Now, the program works in two phases: Script Development, beginning in November (after the selection process) and a Summer Project in June, whose participants, by and large, will be those who were involved in phase one. The June session is devoted to scrutinizing the script, shooting test scenes, preparing shooting budgets and schedules and getting advice from set designers and cinematographers.



COURTESY SUNDANCE

Director Sydney Pollack and script consultant Frank Daniel during a Sundance session

TICKET TO HEAVEN

How do filmmakers get a crack at all these goodies? Sundance's selection process is simple, but entry into the candidate pool is difficult. There are roughly 75 "nominators" who send along one nominee each to Sundance's Selection Committee. Ten of these go to phase one.

It sounds straightforward—except that Sundance won't divulge the nominators' names. According to Alan Jacobs, the organization fears that publication of them

would provoke an inundation of proposals. The people whose names were made available are used to that kind of pressure. Lewis Freedman and Jennifer Lawson at CPB and Brian O'Doherty at the NEA were mentioned, but the only other clue was: "a broad range of film professionals in the profit and non-profit sector."

"We need to be far more aggressive than we have been in terms of soliciting projects: being at film festivals, finding out who's doing what..." said Van Wagenen. He also confessed that, in the past, Sundance has responded to anyone who took the time to inquire.

This time, seven projects made it to the Summer Program. They range from 20-year-old Marisa (daughter of Joan Micklin Silver) Silver's *Around the Block*, about two girls growing up in New York City, to Robert (Alambrista) Young's *An Act of Faith*, about an American Catholic priest thrust into the revolutionary reality of contemporary Guatemala.

Lucille Rhodes, known in the independent film community for her documentary portraits of artists Muriel Rukeyser, Anna Sokolow and Alice Neel (*They Are Their Own Gifts*), is working on a project at Sundance with her partner, producer/director Larry Madison.

FEAR OF COMMERCIALISM

Nealy Hollow, set in Appalachia, is about a 17-year-old girl's struggle to save the family land from strip mining. Rhodes has been ideally matched with Tom Rickman (*Coal Miner's Daughter*) for work on her

screenplay. The Script Development Program put Rhodes in phone contact with Rickman, but in March she flew to his home in Santa Cruz, California for some intensive, in-person problem-solving. "I was having trouble building a certain kind of conflict. I wanted to write a script with more of a classical construction. My original piece was more of a mood piece, a vignette. What Tom helped me to do was to focus and strengthen the story."

Some filmmakers have expressed anxiety at the possible "commercialization" of their scripts and Sundance's focus on reshaping them. Madison speculates that, "In sheer practical political terms, Sundance is looking at the kinds of films that are not being made, that they feel should be. There are more significant stories to be told. So when they say something like 'independent film scripts stink,' what they're really saying is, 'unless you learn the basic elements of how to write a screenplay, you don't have a chance in hell of getting your film made within the marketplace as it exists.'"

As for the changes in her script, Rhodes said her characters hadn't lost their personal integrity, but what had changed somewhat was the timing. "Now it's an American pacing." Madison thinks Sundance's focus is the right one, "short of giving us \$2 million.. Before we had a 30-40% chance of getting into production. Now it's 75-80%."

The ultimate question is, of course, will any of these films be made? Will association with Sundance lead to funding? To date, no one has broken through. Van Wagenen knows of only one project on the verge of a development deal and Figueroa "hasn't raised a single dollar yet."

Though Sundance has been host to conferences gathering "everybody who is anybody in the world of independent distribution and exhibition," its hopes for a permanent network of these forces probably won't materialize immediately. Sundance may be the key to bringing all these areas together, but a much more interesting idea is the possibility that Sundance could become a studio itself, taking a percentage of the films that come through as a means of financing and expanding.

"Even before the Institute was formed, people were talking about that," said Jacobs. He suggested the possibility of a wide-ranging production company that gets into joint ventures with independents. Though he wouldn't commit to any one idea, he indicated that the options were open.

It will be a few years before the impact of Sundance on independent filmmaking, and filmmaking in general, is felt. According to Van Wagenen, Redford himself understands that getting a film made and *also* seen by audiences "implies political solutions as much as it implies financial solutions." Let's hope Sundance can tackle both. ■

Renee Shafransky is a film critic and independent producer.

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De Antonio's Fireside Chat: Part II

"The FBI made fifty quarter-inch tapes of the *Underground* soundtrack and circulated them among the field offices of the FBI. I'm now suing them for copyright infringement."

Susan Linfield

In 1975, Emile de Antonio, editor Mary Lampson and cinematographer Haskell Wexler met for a few days in a "safe house" with members of the Weather Underground to create a "film dialogue." The FBI soon discovered the project and subpoenaed the filmmakers—along with their negatives and tapes—to appear before a grand jury. The filmmakers refused to cooperate and many Hollywood luminaries, including Hal Ashby, Warren Beatty, Shirley MacLaine, Jack Nicholson, Martin Sheen and Jon Voight publicly defended them. Days before the scheduled grand jury, the subpoenas were suddenly withdrawn. The film which resulted from the meeting with the Weatherpeople is *Underground* (1976), a history of—and ode to—the movements of the Sixties.

In Part II of the following interview, de Antonio discusses the Weatherpeople then and now, the making of *Underground*, and past and future projects.

SUSAN LINFIELD: How and why did you make *Underground*?

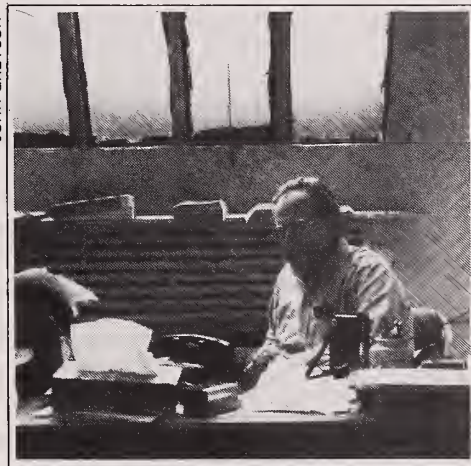
EMILE de ANTONIO: When I read [the Weather Underground's book] *Prairie Fire*, I suddenly had one of those intuitive flashes. I said, "I want to make a film about these people." So I asked a guy—who wants to remain nameless—"Do you know how to get hold of these people?" He did.

We then began a series of meetings here in New York with Eleanor Raskin and Jeff Jones. We met in very circuitous routes, so they could be sure that I wasn't being followed. I don't think they were worried about me, but they were properly worried that somebody could have told the police that I was now talking to them. Even the guy who put us in touch, maybe.

It depressed me that they were such bright people who knew nothing, who really had no theory about how the world was going. Some of their emphases were totally correct: that 25 million black people have always been labor here; that until the black question is no longer a black question, this country will never be anything but sick. But how would Marx have written about that to make it alive to people today? Or Gramsci? *Prairie Fire*

was a good effort for bombers, but not for serious theoreticians. I'd hoped that the film would have brought out an intellectual dialogue. But they came with shopping bags full of rhetoric. I said, during the filming, "You people would be just as happy if this were a radio program and you just read *Prairie Fire*." And they replied, "Yeah, that would be great."

In film you have to particularize. People want to know who you are, where you come from. I asked Kathy Boudin, "How does a middle-class woman like you get where you are?"



DeAntonio in his Manhattan studio

SL: They seemed willing to take your suggestions in the film.

EdeA: They *seemed* willing! But it took hours and hours of anger.

And other things happened in the making of that film that have never been spoken of which made me very uncomfortable. We had a terrible moment when we got to the safe house, and the soundperson—who still wants to remain nameless—said, "I want to go home." I said, "Don't be ridiculous. How can we let you go now? The Weather Underground is coming here. If you make the wrong move, the cops could come with guns. If you don't want to do the sound, we're going to have to tie you up."

The Weatherpeople made a mistake. They didn't know him. They properly insisted on

checking out Haskell Wexler and Mary Lampson for their politics and as security risks. But the soundperson was taken absolutely on somebody else's word. And he never *had* any politics. It almost blew the whole thing away.

SL: What were your feelings in preparing for the film? Excitement? Fear?

EdeA: All of those, sure. You can't pretend that you only did it for ideology. Danger is interesting.

SL: I was surprised how, in the film, you very much accepted their statements that they weren't adventurist or elitist.

EdeA: A legitimate point. But don't forget that the entire left student movement was elitist and middle-class, in spite of all its talk about workers.

The Vietnam War brought a kind of bogus prosperity to this country. You weren't going to talk to people making their bread and butter out of tanks and guns about how we ought to get out of Vietnam.

The same thing is going on now in the nuke movement. As the Plowshares 8 were being taken out in handcuffs, Sister Anne Montgomery said, in her shy, lovely voice to the workers who were staring at them hostilely, "We do this for your children." And they said, "What about our jobs?" It's a question that SDS never addressed.

SL: How did the FBI find out you were making the film?

EdeA: I took the soundtrack to an LA sound house and said to the guy who ran it, "Since this track is complicated I'd like to transfer the sound myself. You can have all the money. I'll do the work." He said, "Terrific."

I did not know that he went in the next room, turned on a dub and heard the Weather Underground talking about bombing the Capitol. Later on in a deposition he said, "I knew then that de Antonio was a terrorist, so I took out my revolver, loaded it, and put it under a newspaper, and if de Antonio had walked through that door I would have shot him."

After listening to the tape he called the FBI.



Cinematographer Haskell Wexler shot the Weather people through a mirror in "Underground"

They told him to keep on dubbing.

The FBI made 50 quarter-inch tapes of the soundtrack and circulated them among their field offices. I'm now suing them for copyright infringement.

SL: I assume that you had mixed and personal feelings about the Brinks robbery. Could you talk about how you felt?

EdeA: (pause) Not willingly. But I don't like to duck questions. It's very hard because I really liked those people.

I think they no longer perceive the realities of this country. I mean they perceive *some* of the realities too sharply, which is what got them into trouble. But they didn't perceive that in this case robbing a Brinks truck—if they did it—is pragmatically bad politics. There are other, easier ways to finance revolutionary activity. That was a kind of flashy, bravado thing. And killing the people was wrong.

But I don't think that the violence of their act—mistaken or not—approaches the violence of the state, every day, in every city in the United States. Nobody gets excited about killing a black guy in Texas in the course of a routine interrogation. Or about the fact that we're getting ready to take apart *another* whole country; Vietnam wasn't enough. If you want to talk about adventurism and murder, it's the US government that's made them the base of our foreign policy.

SL: Given what was risked by yourselves and by the Weather Underground in making the film, do you feel it was worth it?

EdeA: Absolutely. It's a good film; it played over PBS and has reached people.

SL: You said at the time of the grand jury you hoped there would be an ongoing support of filmmakers in Hollywood. Has that happened?

EdeA: No. Events like that need a crisis.

SL: How "blacklist-able" do you think Hollywood is now?

EdeA: Eminently. The techniques are smoother. I don't think there's any blacklist;

I think there's a silent greylist.

SL: What are your future plans?

EdeA: I'll write a screenplay about a radical subject, and Martin Sheen is going to play the lead. We're going to try to get people to play for scale and own the picture. We're going to get the three or four leads for a total pay of maybe \$20,000.

SL: What ever happened to your CIA [Philip Agee] film?

EdeA: That was shot down when [CIA agent Richard] Welch was killed in Athens. Nothing worse could have happened to me than having Welch killed. It's the worst that could have happened to him, too, I guess.

When Welch was killed, they claimed Agee was involved in naming him, which was totally untrue. I know Greek radicals who say it was absolutely obvious to anybody who lived in Athens that that was the CIA's house. So when you read those crappy letters about what a sensitive, witty man Richard Welch was, a classical scholar and all that...CIA guys are thugs! They are secret political police, and getting killed goes with the job, frankly. It's like being a soldier. But it destroyed the film. People are afraid to buck the CIA.

SL: What about the film you were once planning on the Long March?

EdeA: I had lunch with the new [Chinese] Ambassador to Canada, an extraordinary Chinese lunch. But they were so bureaucratic and crazy. They said, "Why don't you just come to Peking, Hangchow?" I said, "No, I'm not interested in Nixon's trip; I want to do the Long March!" I wanted to intercut stuff that I would shoot today with the whole history of that triumph, one of the greatest moments in the short life of socialism.

I could have made the film by taking two years off and proving that I was a sincere Chinese Communist. But I'm not a Chinese Communist. I'm an American communist.

SL: How have you raised money for your films?

EdeA: In the documentary collages, I've amassed enormous collections of valuable ar-

chives. So, in making the next film, I would say to a rich person, "Look, I have this tremendous amount of stuff on, say, Vietnam. As an inducement to invest in my new project I will sell you this for \$1000. You can give it away and get a \$100,000 tax deduction. Plus there will be a little permanent collection on Hanoi donated by you."

It's the boring responsibility of filmmakers to raise money. I myself don't like to ask the foundations and the government for money. I don't want to be judged by those assholes. I prefer to do my "bear act" (you know, I look a little like a bear): put on my bearskin and perform for people, tell them how wonderful it's going to be, and how brilliant I am. Then they write checks. It's worked up till now.

SL: But you also have a long track record.

EdeA: It doesn't hurt. I don't see much of a future [for independent filmmakers] unless you are willing to produce entertainment. And even if I were to make a fiction film, entertainment is not my first consideration. The film could be funny and sexy and even brutal, but those elements would not be there to sell tickets.

I probably am moving away from documentaries towards fiction. But I've always regarded all the people in my films as actors, which is maybe non-human and impersonal of me. Ho Chi Minh and Nixon, Roy Cohn and Joe McCarthy.

SL: You've talked, and other filmmakers have talked, about the paradox of making films for social change which don't reach a mass audience.

EdeA: Sure. The very nature of our society is that the mass audience is cut off from ideas and clearly indoctrinated by the ultimate brainwashing tool, American TV. Godard, who's the most innovative filmmaker since World War II, has no audience here. And there's no decent distribution for independent films now.

One of the most perverse aspects of our culture is that truth in American films comes out of comedy, where under the guise of not being serious you are actually much more serious. W.C. Fields' *It's a Gift* is the most radical film I've ever seen in America. It makes my work look conservative. Fields, an old right-winger, plays a guy in a hardware store during the Depression who reads an ad about orange groves in California. So he drives across the country in a rickety car, with his terrible wife and wretched children. In the end he is sold part of the town dump for an orange grove, and he's crestfallen, devastated—and then it turns out to be an oil well, so he's rich. In the last shot he's still with his terrible wife and disgusting children, but he has an English butler pouring him gallons of martinis. It's a devastating attack on the impersonal and inhuman aspects of capitalism. Marvelous thing. ■

Susan Linfield is a writer and independent documentary filmmaker who currently works at Short Film Showcase.

BOOKS

Knowledge Is Power For New Data Barons

Kenneth Stier

Who Knows: Information in the Age of the Fortune 500

By Herbert I. Schiller. Ablex Publishing. Norwood, NJ. 1981.

Much has been written but little has been understood of the coming so-called Information Age—often because it is seen as a neutral technological and economic inevitability. While a whole host of forces converge to realize this transformation, its consequence is the perpetuation of the free enterprise system and the consolidation of its more dominant sectors, at home and abroad. No major structural changes in the alignment of power can be expected from the communications revolution; not surprisingly, since those introducing the new technologies are those that stand to benefit most.

"Justification of the new communications technology rests heavily on its promise to reduce inequalities and extend educational, cultural and human opportunities," explains Herbert Schiller. But despite the potential of the new technology, it seems the market economy will make sure that it is used principally to "exacerbate old inequalities in new ways." This, then, is the over-arching conclusion of Schiller's latest book, *Who Knows: Information in the Age of the Fortune 500*. The elderly Marxian warrior speaks with characteristic vigor: "The economic role of the information and media industries and the services they provide are now primary factors in the maintenance of the material system of power, domestically and internationally. It follows that if effective opposition is to develop against the intensifying attacks on the standard of living and the democratic features of the social order, understanding the realities of electronic information production, dissemination and control in the United States is imperative."

While a new information order is emerging, it bears little resemblance to that demanded by the less developed world. Instead, transnational corporations guide the refashioning of world economic and communications structures. Production is increasingly shifted to the less-developed nations, while management is controlled at First World corporate headquarters, facilitated by global telecommunications. The physical basis of this new authority is found in the electronics

industries, where the US has a considerable advantage through its massive expenditures in military and space research and development.

INVISIBLE IMPERIALISM

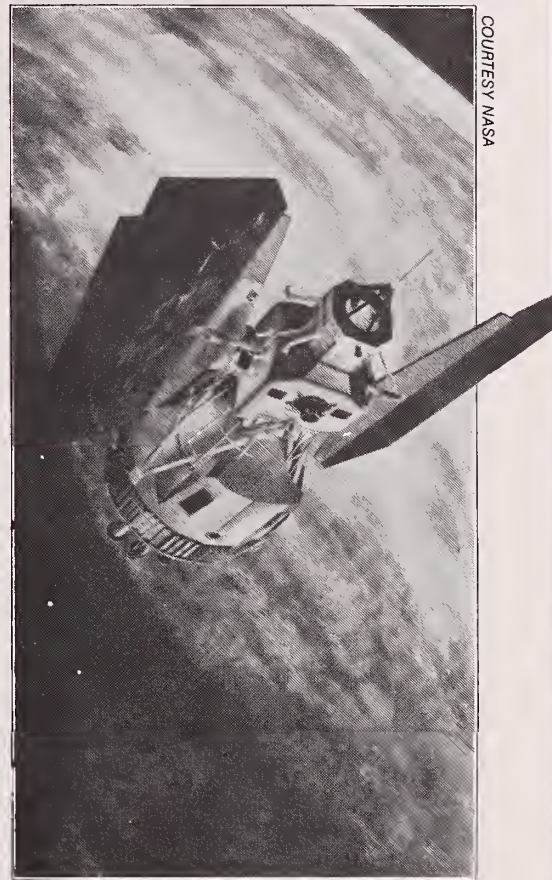
So spectacular has been the growth and power of the transnationals, particularly since World War II, that they transcend national loyalties and most attempts at international regulation, and threaten to undermine the very sovereignty of those nations where they operate. The new system raises imperialism to another level, where its weapons include not just the now familiar and visible media-cultural products but also invisible domination. New private networks speed "stateless money" around the globe, circumventing the control of finance ministers. Satellites determine the location and extent of valuable resources anywhere in the world through remote sensing.

The new technologies are helping to reduce the developing nations to a servitude more intractable than colonialism itself. While hardly a unique attitude for imperialists, it is nevertheless astonishing to see Schiller document the blatant sense of entitlement common among America's corporate and government leaders. One executive of a remote sensing company remarks: "The United States cannot afford to lose the reigning advantages that have come from developing technologies that have allowed us to become primary finders and developers of the world's non-renewable resources." A high-ranking State Department official comments that fear of foreign exploitation "has motivated a number of countries to assert control and sovereign claims over information and data concerning their natural resources that is in the hands of others. This is a claim that, of course, we can't agree with." It is apparent from such statements and the priority given the information industries, that our dominant class sees the new order as the key to the maintenance or restoration of corporate America's global economic power. And by now it goes without saying that what is good for the Fortune 500 is good for America and the world.

INFO AT A PRICE

While the stranglehold on the peripheries tightens, the public in the privileged center is having its rights eviscerated as well. Both the

right to information (much of it publicly funded) and the right to free speech are threatened by this further corporatization of America. Information—our latest exploitable resource—is becoming privatized and commoditized, available only at a price. The national government is the largest generator and disseminator of information and, not surprisingly, commercial firms have always been the largest benefactors of this pool of information. Even now, it is alarming how much of this public charge of producing and diffusing information is contracted out to private firms, thus allowing private interests to further influence the direction of research. We are already living in a society factionalized between the information rich and information poor.



NASA's Landsat-2 has been conducting "multidisciplinary" research for U.S. government and military agencies since 1975.

I personally feel more immediately concerned with the expanding range and impact of corporate speech. Supported by a favorable legal environment and empowered by new technologies, corporations are using video to extend their influence to the public at large. Unlike most who feel maligned by the commercial media, the corporations have the power to respond, bringing their views directly to the public. "Info-mercials," advocacy advertising, replies to network exposes and ongoing news magazine or special reports, mostly offered without charge, are just some of the formats corporations are using to in-

AIVF FORUM

crease their presence. Consider how the Illinois Power company's reply to a *60 Minutes* show was distributed to 2,000 "corporations, trade associations, journalism schools and community organizations." Or that Mobil's 1980 special report *Energy at the Crossroads* (one of eleven energy specials) was carried by 62 TV stations.

LEGITIMACY PROBLEMS

As the socio-industrial crisis deepens, corporations are confronted with mounting doubt about how well the market system serves the public. Modern management increasingly sees coping with the legitimacy problems of advanced capitalism as its primary challenge. As Mobil Oil's chairman Rawleigh Warner phrased the issue of corporate communications: "In our view, we have no practical alternative to speaking publicly. We think it no exaggeration to say that we have to publish or perish, and we do not intend to perish if we can help it."

In his final chapter Schiller takes pains to remind us that all this electronically enhanced hegemony is not totally invulnerable. However, he has detailed all his previous chapters so convincingly that this last section comes across as a wishful afterthought. While it is heartening to see Japan and Europe awake to their threatened sovereignty and take corrective action (evidence of fissures in capitalist unity!), it makes little difference to the Third World whether Japanese or Americans are doing the exploiting. In any case, the capitalist countries have proven themselves adept at mediating their trade differences when the stakes are high.

Meanwhile, Third World response rests at a more rudimentary stage. It has focused primarily on the visible media of news flows and the deluge of cultural products, and is only now realizing the effects of more insidious media penetration. Short of the laborious and ultimately modest impact of international agreements or the possible breakdown of the system, Schiller finds most hope in the nascent resistance of the people in the core area—the US. He believes we will be goaded to action by a system increasingly unaccommodating and repressive, with the corresponding pressures of mass unemployment. The "displacement crunch" makes a "revival of political action toward radical, systemic change a strong prospect. Social conflict in the core of the transnational corporate system is the forecast for tomorrow. This being so, the new international division of labor may find its strongest opposition, paradoxically enough, in its privileged center."

Published amidst a surfeit of inaccessible left social theory, this book is a welcome return to hard and honest "vulgarity." I only wish I could share Schiller's faith in the prospects of intelligent opposition. ■

Kenneth Stier is a freelance writer particularly interested in communications issues.

Ruckus Over Referendum Question

On June 2, AIVF Executive Director Lawrence Sapadin announced the results of the 1982 AIVF Board of Directors Election. The new Board members, in alphabetical order, are as follows:

Matt Clarke
William Greaves
Lillian Jimenez
Denise Oliver
Robert Richter
Thomas Turley

Alternates to the Board: Daniel Edelman, Peter Kinoy and Martha Rosler

In addition to the Board vote, AIVF members were polled on the following question: "Is the AIVF Board authorized to take positions, on behalf of AIVF, on local, national or international issues that may not be directly

related to media issues?" The Referendum results, after two careful counts, were as follows:

YES—170
NO—165

We have reprinted selected correspondence received during the course of this referendum in the following forum. The new Board of Directors will take up the question of the significance of the referendum vote at its first meeting.

AIVF Tagged Zealots

Dear AIVF:

I don't know the people up for election for Board members and therefore do not feel qualified to vote for them.

Minutes of May Meeting AIVF Board of Directors

● **LEWIS FREEDMAN VISIT**—CPB Program Fund Director addressed the Board, sharing his observations and thoughts about independents in public television and about AIVF's role as the independents' representative. Mr. Freedman stated among other things, that AIVF had an important role to play in developing a good working relationship between indies and many public TV stations. In recent times, many stations have come to realize that they can benefit by working with indies. Also, to effectively represent indies to CPB, AIVF should strengthen ties with other major independent producer organizations nationally. Finally, AIVF could help CPB develop better ties with the minority producing community.

● **GOETHE HOUSE**—George Stoney asked FIVF to co-sponsor a seminar and screening program of new German documentaries to be held next November under the auspices of Goethe House and New York University. Board accepted unanimously.

● **PROGRAM FUND MEETING**—In ear-

ly May, CPB organized a meeting between several independent producers, station programmers and PBS and CPB representatives to brainstorm about indie work on PTV. AIVF Board member Eric Breitbart attended and reported that those stations represented—especially the smaller stations—expressed an interest in working more closely with indies, but that they, too, found the thematic structure of the *Matters of Life and Death* series unhelpful.

● **SHORT FILM SHOWCASE**—In anticipation of a meeting between SFS staff, FIVF and the National Endowment for the Arts, the FIVF Board resolved to make the following recommendations to the Endowment to improve the Showcase: 1) more active search for submissions, 2) permit longer pieces than the current 10 minute limit, and 3) compose review panels differently to promote selection of more innovative work.

AIVF Board meetings are generally scheduled for 7:30 pm on the second Wednesday of each month. Meetings are open to the public. Members are encouraged to attend and share their views with the Board. For info, call (212) 473-3400. ■

But I feel more than qualified to give you my opinion on your outrageous proposal that AIVF Board members could even *consider* the possibility of speaking for me about political issues. It always amazes me how quickly politically sanctimonious souls will engage in anti-democratic maneuvers without so much as a hint of awareness of their *gross* overstepping of the bounds of reasonable representation. What I mean is *really*—where do you get the nerve to come up with such proposals??!!

We've been through this before, when over-zealous members wanted to write Socialistic doctrine into the constitution and now, here we are again, a few years later. Don't these *zealots* ever learn anything? Could they possibly be that *naive*? Do they think they are so right at all times about all issues that we could only follow their enlightened path and no other? I mean, again, *really*!!!! I'm *outraged* to put it mildly!

Let me assure you that in joining AIVF, I had in mind the mixing and mingling with other struggling filmmakers and a general sharing of information, sources, etc. But *never never never* has it ever been my intention or desire to be involved with *anything* political as part of a pre-aligned group (whose politics do not mesh, down the line, with my own).

In conclusion, should this misguided, insulting, pre-fascistic referendum be passed by your (at that point, evidently) naive, ignorant bamboozling membership—then, I for one, will, *without hesitation*, withdraw from membership immediately upon notification of this fact.

For God's sake—have you no common sense? Do you not know the history upon which this country was founded? Have you not read the Declaration of Independence or the Constitution and the Bill of Rights? I am shocked! at your audacity!!! and simple ignorance!!! Have you no shame?!!

Joan Rosenfelt

Rift In Sight?

Dear AIVF Board:

In reference to your referendum question, I would like to cite the recent events regarding Ed Asner and SAG. In openly supporting the revolutionary struggle in El Salvador (which I happen to agree with), Asner, the President of SAG, unfortunately provided an avenue for those who disagreed with his union politics to mount an all-out campaign against his union policies. While, in fact, he had not intended to represent his political views as those of the union, his act resulted, in part, in the SAG rejection of a union coalition with the Screen Extras union. This was a crucial point in the consolidation of labor in the Hollywood industry. Asner's progressive policies were weakened in SAG and there is a large division within the union. While his method may have in fact only represent an

individual's blunder, there is a lesson to be learned.

The statements on the referendum question mailed to members seem to address different aspects of the question. There is no doubt that AIVF should continue to collaborate and cooperate with other groups on lobbying issues in Congress. We must assume that other groups interested in preserving and expanding laws which AIVF supports are groups we want to associate with and strengthen our ties with (re: D. Halleck's statement). However, were AIVF Board members to decide to support political issues which are not directly related to our lobbying interests and independent filmmakers, they run the risk of creating a rift in our "union." I am not opposed to taking these positions, but I strongly believe that this can only be done by a full membership vote on the particular issue. This would provide a truer reading of those issues which should and should not be supported.

Jacki Ochs
Human Arts Association/Executive Director

Integrity, Please

The following AIVF statement of policy, produced in conjunction with FIVF's forum Clearing the Air: Independent Documentaries on Public TV, concerns the increasingly fragile position independents are being forced to occupy within an increasingly fragile public system.

The Association of Independent Video and Filmmakers (AIVF) is committed to protecting and promoting freedom of expression for independent film and video producers, and the right of the public to receive the broadest possible range of information and opinion. We have, therefore, been deeply concerned by several recent incidents which threaten to undermine the independence of the media:

- The Chairman of the National Endowment for the Humanities (NEH), William J. Bennett, recently attacked as "unabashed socialist-realism propaganda" an independent documentary on the new regime in Nicaragua (*From the Ashes...Nicaragua*), aired over the Public Broadcasting Service (PBS). Bennett stated that the project should not have received federal funds, and that had he reviewed the proposal he would have vetoed it, notwithstanding its selection by a peer review panel.

The integrity of the panel review process has come under more flagrant attack from other quarters: the US Department of Agriculture, according to a recent item in *Science* magazine (May 7, 1982), has begun performing FBI security checks on scientists nominated to serve on peer review panels, and is screening them for their political views.

- Congress, at the urging of the Administration, has rescinded public television appropriations that were approved several years ago according to a "forward funding" procedure specifically designed to insulate

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

the system from political pressures.

● PBS has recently requested editorial changes in, or rescheduled, potentially controversial programs rather than risk offending its government and corporate funders.

● Ranking Republican in the House Telecommunications Subcommittee James M. Collins was recently quoted as suggesting that perhaps documentaries should not be aired on public television at all.

Taken together, these incidents are symptomatic of new and dangerous levels of government pressure on the arts, the humanities and independent media. These pressures intimidate individuals and institutions involved with independent productions

which do not conform to the ideology of the current Administration, thereby encouraging self-censorship.

We oppose any efforts—direct or indirect—to inhibit funding and dissemination of diverse opinions, or to punish those who seek to introduce controversial viewpoints to a national audience. While we consider the use of taxpayer dollars to support the arts and humanities necessary and appropriate, we firmly oppose government control of the content of the funded arts and humanities. We call for a policy of non-interference to preserve the integrity of work selected and funded.

FESTIVALS

FESTIVALS has been compiled by Wendy Lidell, Marina Obsatz and Richard Schmiechen with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. Application forms for some festivals are available to members on request from the FIVF office. If your experience with a particular festival differs from our account, please let us know so we can improve our reliability.

Domestic

● **CHICAGO INTERNATIONAL FILM FESTIVAL**, November, showcases an unlikely cross-section of films spanning European "art circuit" features, US independent documentaries and features, short subjects, animation, TV commercials, Hollywood blockbusters and network TV productions. Not a single American winner in the 1981 feature film competition, although US indies did well in other categories. Entry fees are relatively high, ranging from \$50 for films under 12 min. to \$100 for features. No fee for "invited" films, and last year the festival was persuaded to refund the fee for one American independent whose feature was not selected. The competitions award Gold, Silver and Bronze Hugos, plaques and certificates of merit, and a few special cash prizes too. The press is also good, and Benni Korzen, producer of 35mm indie feature, *Rent Control*, reported at least eight requests from foreign distributors after good *Variety* reviews. Deadline: Sept. Contact: Michael J. Kutza, Director, 415 North Dearborn, Chicago IL 60610; (312) 644-3400.

● **CINEMAGIC SVA SHORT FILM SEARCH**, autumn, was established two years ago by *Starlog* magazine. It's a science fiction and horror fantasy festival whose primary interest is in revealing new filmmaking talent. Sponsored by *CineMagic* and the School of Visual Arts, the festival accepts 16mm and Super-8 films, 15 min. maximum. Total of \$2100 in cash prizes awarded to eight winning films on basis of overall technique, creativity and impact. Deadline: Aug. Entry fee: \$10. Sponsor pays return postage. Contact: *CineMagic* Magazine, John Clayton, Managing Editor, 475 Park Ave. South, NY NY 10016; (212) 689-2830.

● **INDEPENDENT DOCUMENTARY FORUM**, October, sponsored by the Columbia



Atomic bomb test in Richard Schmiechen's "Nick Mazzucco: Biography of an Atomic Vet"

University Graduate School of Journalism, invites film &/or videomakers to participate. Contact: Tammis Chandler, (212) 280-4363.

● **INTERNATIONAL FILM AND TV FESTIVAL OF NEW YORK**, November. Another festival where you pay your money, take your prize and hang it on your wall to impress potential clients who don't know any better. The fees are very high, but try it, it might work. For complete report see Ralph Arlyck's review in April *Indepen-*

dent. Entry: Sept. Contact: Gerald M. Goldberg, President, 251 West 57 St., NY NY 10019; (212) 246-5133.

● **INTERNATIONAL SKI FILM FESTIVAL**, September, promotes & encourages the production of ski films. Opportunities for exposure to ski writers, sports magazine writers and media people in general. Estimated 40 entrants from various countries. The event is held at Magno Review Theater in New York City, and operates as a traveling exhibition at national ski shows. Films should be submitted in 16 or 35mm, no longer than 60 min. and should not have been previously shown publicly. General categories covered: Special Skiing, Ski & Equipment, Race & Competition, Instruction-Technique. Plaques given to 1 winner from each category. Fee: approx. \$100. Deadline: first week in September. Contact: Jerry Simon Associates, Nancy Rogers, Production Coordinator, 1619 Third Ave., Suite 201, NY NY 10028; (212) 831-7501.

● **SAN FRANCISCO INTERNATIONAL VIDEO FESTIVAL**, October, is a citywide celebration of the best in current video trends. Although it bills itself as an international festival, the representation has heretofore been overwhelmingly American. Cash awards are granted, and a traveling show of the "best of" is planned. A pioneer in exhibition styles, formats used include Broadcast, Cabaret, Theatre and Gallery. Entries must be in ¾" regardless of original format, and accompanied by a \$12 fee. All selected tapes will receive a \$100 honorarium. Enter by Aug. 1. Contact: Stephen Agetstein, Director, SFIVF, 229 Cortland, San Francisco CA 94110; (415) 641-9207.

● **SOCIETY OF AMATEUR CINEMATOGRAPHERS INTERNATIONAL AMATEUR FILM FESTIVAL**, September, restricts entry to "amateurs." Established since 1968, festival promotes all aspects of cinematographic art. 220 people expected to attend the event, which is held during SAC convention. Out of about 40 entries, approx. six finalists win awards. Contest accepts 16, Super-8 and 8mm, 30-min. maximum, any subject. Entry fee: \$3/film, SAC members; \$5/non-members. Entrant pays postage. Deadline: Aug. Contact: Emil Bilisko, Chairman, 1508 West Erie St., Chicago IL 60622.

● **SPORT DIVER UNDERWATER PHOTOGRAPHIC COMPETITION**, HELD January through August, is for amateur filmmakers only. Sponsored by *Sport Diver* magazine, the festival estimates 2000 entries; 5 films win awards. Films are chosen on the basis of technique; story, composition, lighting and overall quality are taken into account. No entry fee; entrant pays return postage. Forms available in *Sport Diver* magazine. Deadline: Aug. Contact: *Sport Diver* Magazine, 1 Park Ave., NY NY 10016; (212) 725-3475.

● **TRAINING FILM FESTIVAL**, December, accepts films that deal with management and employee development. Corporate trainers attend the event, sponsored by Olympic Media Information and *Training* magazine. The festival expects to receive about 60 entries from 30 filmmakers, in 16mm with a 60-min. maximum. No awards; all films are published in a festival program guide. Entry fee: \$7/min. of running time (fee returned if film not accepted). A sampling of categories are: Leadership Skills, Free Enterprise, Employee

Development, Personal Productivity, Management Development. Deadline: Sept. Contact: Olympic Media Information, 70 Hudson St., Hoboken NJ; (201) 963-1600.

● **CHARLES GREEN CENTER FOR FILM ARTS** extends invitation to filmmakers w/ 30-min. Super-8/16mm films to 11th Open Screen Film Festival, July 16. Audience will select 3 best films. First prize winner eligible for First Grand Prize Film Festival in Oct. Send \$1, prepaid postage & insurance w/ films to: Charles Green Center for Film Arts, 58 East 3 St., NY NY 10003; (212) 260-2123.

● **CLEVELAND INSTRUCTIONAL FILM FESTIVAL**, October 8, brings together curriculum directors and media specialists to view new curriculum-related 16mm films and evaluate them for classroom use. Looking for best possible visualization of concepts significant to teachers and students. Categories cover most subjects studied in grades K-12. Entries must have been produced in 1981-82. Fee: \$20. Deadline: Sept. 10. Contact: Thomas A. Valenti, Center Director, or Jan Herron, MCERC, 4300 Brookpark Road, Cleveland OH 44134, (216) 398-2800, ext. 225, 226,248. ■

Foreign

● **BANFF INTERNATIONAL FESTIVAL OF FILMS FOR TELEVISION**, Aug. 15-21, ranks with MIP-TV and MIFED as one of the most important TV festivals in the world. A high-budget affair, funded in part by \$150,000 from the Bank of Montreal and \$200,000 from the Alberta government. Entries must have been broadcast during the previous year, and prizes of \$1,000 to \$5,000 are awarded. Deadline: July. Fee: \$50. Contact: Carrie L. Hunter, Director, Banff Centre, PO Box 1020, Banff, Alberta, Canada TOL OCO; (403) 762-3391.

● **BARCELONA INTERNATIONAL CINEMA WEEK**, October, stresses communication through television and cinema and encourages new ideas in cooperation between the two media. Festival receives 35-40 entries from 10-18 countries at its week-long event. Short, Documentary, Television, Experimental and Dramatic films in 16 and 35mm are accepted. Medals are awarded to a film or films from each category (preference given to European premieres). No entry fee; entrant pays postage. Deadline: Sept. Contact: Association for the Promotion of Cinema and Television (APROCIT), Jose Luis Gaurner, Director, Avenida Maria Christina s/N, Palacio No. 1, Barcelona 4, Spain; Tel: 223-31-01.

● **CINANIMA INTERNATIONAL ANIMATED FILM FESTIVAL**, November, held in Portugal for five days. Presents international animation productions. Sponsored by the Portuguese Film Institute and recognized by ASIFA and FICC, the contest expects to draw 160 entries from 28 countries. Awards given for best film from each category covered. Included: Feature Film, Publicity, Informative, Student, Youth, Didactic, Children. No entry fee; entrant pays postage. Deadline: Sept. Contact: NASCENTE, Alvaro Ferreira, PO Box 43, 4505 Espinho Codex, Portugal; Tel: (02) 92-16-21.

● **COMPETITION FOR SHORT FILMS ON JAPAN**, October. Held in Tokyo for one week,

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No Go Video?

Many festivals are beginning to accept videotape, although our most recent information may not reflect this. If a particular festival seems appropriate for your tape, you should call them and ask if they will accept video. If they don't, encourage them to start. Enough requests may begin to influence their policy!



Above: Errol Morris' "Gates of Heaven." Below: Tom Sigel & Pam Yates "Resurgence: The Movement for Equality Vs. the KKK"

this festival accepts films about Japan in 35 or 16mm, 60-min. maximum. Two entries permitted per entrant per category. Categories: Films dealing with Japan, Japanese people, culture, arts, other, Japanese science, industry, economy. No entry fee; entrants pay postage. Deadline: Sept. Contact: Association for the Diffusion of Japanese Films Abroad (UniJapan Film), Toyoharu Kuroda, Managing Director, 9-13 Ginza 5- Chuo-ku, Tokyo 104, Japan; Tel: (03) 572-5106.

● **DEAUVILLE EUROPEAN FESTIVAL OF AMERICAN FILM**, September, was established in 1975 to heighten European awareness of American cinema, both commercial and independent. This year for the first time they will be showing French films as well; in response, some say, to French criticism of market saturation by American product. Also planned for this fall is a retrospective tribute to filmmaker Mervyn LeRoy. Held annually in the haute-bourgeois seaside resort of Deauville upon the closing of the town's race track, the value of the festival has become a sub-

ject of debate among filmmakers. The selections tend toward the big-budget entertainment film, although official categories include both animation and documentary. Some say Deauville has become little more than a fancy vacation spot with few prospects for sales, and lost prints have also been reported. The major press does attend, however. Features in 16 and 35mm, unreleased on the European mainland, accepted, provided they have shown at no other French festivals. No competition or entry fee. Entrant pays postage. Deadline: early August. Contact: Ruda Dauphin, 401 East 80 St., #28H, NY NY 10021, (212) 737-5040; or Lionel Couchan/Martine Jouando, Promo 2000, 33 Avenue MacMahon, 75017 Paris, France.

● **FIGUEIRA DA FOZ INTERNATIONAL CINEMA FESTIVAL**, September. Tenth annual competition's purpose is to promote "young international progressive" films, and it expects over 90 entries from which 7 winners are selected. Categories include Feature Fiction, Long Documentary and For Children. No entry fee; entrant pays all postage. Deadline: Aug. Contact: Centro de Estudos e Animacao Cultural (CEAC), Jose Vieira Marques, Director, Rua Castilho 61-2, Dt., 1200 Lisbon, Portugal; Tel: 576952.

● **INTERNATIONAL FESTIVAL OF NEW SUPER-8 CINEMA**, October, gives exposure to independent films that demonstrate new ideas of art expression in Super-8. Sponsored by Latin Touch and the Venezuelan government, the festival expects 9000 to attend the 9-day event, which according to past statistics estimates 300 entries from 25 different countries. Awards of approximately \$1200 each will go to the three best films. Winners may show their films on TV if desired. Selections are made on the basis of form and content, language and technical aspects. No entry fee; entrants pay \$10 for return postage. Deadline: Aug. Contact: Latin Touch, Julio Neri, Director, Ave. Rio de Janeiro, Edif. Lorenal B, Apto. 52, Chuao, Caracas, Venezuela; Tel: 91-89-85.

● **INTERNATIONAL HOFER FILMDAYS**, October, invites entries in order to show new US and European independent cinema. Festival estimates 13,000 in attendance. Independent feature films are accepted in 35 and 16mm in any length; no awards are given, but films get exposure to large European audience. No entry fee; deadline: Sept. Contact: Hof Cine Center e.V., Heinz Badewitz, Director, Postbox 1146, D-8670 Hof, West Germany (FRG); Tel: (89) 19-74-22.

● **LEIPZIG INTERNATIONAL FILM FESTIVAL**, November, is a week-long festival organized to showcase documentary films from all over the world—over 180 at last year's festival. American films last year included Pam Yates and Tom Sigel's *Resurgence*, Green Mountain Post

GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

FIVE FESTIVAL BUREAU

Participant's Report

We need your assistance to monitor festivals accurately and keep producers apprised of the most up-to-date developments in this quickly changing area.

Use this checklist to evaluate each festival you enter, and write us with your responses. Both good and bad impressions or experiences are valuable in tracking a festival's performance.

The Festival Bureau's effectiveness depends on your participation. Thanks!

1. Was the selection process fair? If not, how was it unfair? The rate structure?
2. How accessible/inpenetrable/helpful was the festival's office and staff?
3. How was your print/tape handled? Was it returned promptly? Damaged?
4. Was the festival well attended by:
 - critics/press people?
 - the public?
 - buyers (exhibitors, distributors, TV programmers)?
5. Did you get enough press? Sufficient exposure? Did you make any sales?
6. How was the festival set up to encourage or discourage these results?
 - Were press conferences held?
 - Were exhibitions conveniently scheduled and located?
 - Was there sufficient publicity?
 - Were private screenings possible?
7. What was the best thing about the festival?
8. What was the worst thing about the festival?
9. Did you have a good time if you went?
10. Did the festival live up to its promises? Was it worth entering?

Send your reports to:
FIVE, 625 Broadway, 9th floor, New York NY 10012, or call: (212) 473-3400

Films' *Ecocide: A Strategy of War*, Glenn Silber's *El Salvador: Another Vietnam?*, Manny Kirchheimer's *Stations of the Elevated* and Richard Schmiechen's *Nick Mazucco: Biography of an Atomic Vet*. A retrospective of the early works of Leo Seltzer and Leo Hurwitz, sponsored by the East German Film Archive, ran concurrently.

The festival is well organized by Director Ronald Trisch, including a large marketplace with buyers from Eastern European countries, and also TV buyers and progressive distributors from Western European countries and Australia. American films are generally well-received. This past year *El Salvador* won the Golden Eagle, the festival's top prize. Films about Third World struggles, and those which address the theme "Peace for the World", are of particular interest.

Filmmaker Richard Schmiechen will be pre-selecting and organizing shipping this year. There is no festival entry fee, but a fee of \$60/AIVF members or \$70/non-members must be enclosed with your film to cover shipping to Leipzig. Films which are not pre-selected will be returned COD with voided checks. Films must also be accompanied by a transcript and any promotional materials. Send films, fee, and publicity no later than September 1 to Richard Schmiechen, c/o AIVF, 625 Broadway, 9th fl., NY NY 10012. Info: (212) 691-7497.—R.S.

● **LONDON INTERNATIONAL FILM FESTIVAL**, November 11-28. This major European festival has been especially receptive to American independents over the years. They sponsored a forum on us in 1980, and included over 20 American independent films in the 1981 program. Festival categories include British, New Directors, US Independents, Controversy, For Children, Thrillers and Animation. In 1981 there were also special sections for jazz, Asian and Latin American films. This is primarily a features festival, although some documentaries and shorts are included.

Last year's festival attendance topped 70,000, including Prince Charles and Princess Diana, who conferred upon Nebraska-born Festival Director Ken Wlaschin the honorary title of Member of the Order of the British Empire. 1981 also saw a dozen films from the festival tour of the provinces, sponsored by a grant from the new Channel 4 TV.

Director Wlaschin will be traveling through Boston and New York in early July, although he says many American films have already been selected. These include Peter Davis' *Family Business* (from the *Middletown* series), *Purple Haze* and new films by Barbara Kopple and Les Blank. Contact may be made by calling Victoria Tarlow at (212) 243-0152. Wlaschin or his associates routinely scout festivals like Los Angeles, Venice and Edinburgh for entries, though the official entry deadline is Aug. 15. Contact: Ken Wlaschin, Director, National Film Theatre, South Bank, London SE 1, England SE1 8XT; (01) 928-3842.

● **MANNHEIM INTERNATIONAL FILM WEEK**, October 4-9. Selections for the 31st annual Mannheim Film Festival will be made by Festival Director Fee Vaillant, Mira Liehm and Penny Bernstein. They are looking for short fiction, social-political documentaries and first dramatic features in 16 and 35mm completed since January 1981. American documentaries often do well at Mannheim, winning a number of the substantial cash prizes awarded annually. Last year's selections included *The Life and Times of Rosie the Riveter* by Connie Field, *The Dozens* by Randall



U.S. GOVERNMENT POSTER

National pride or guilt? Propaganda from Connie Field's "Rosie the Riveter"

Conrad and Christine Dall, *Ecocide: A Strategy of War* by Dr. E. W. Pfeiffer, *The Case of the Legless Veteran* by Howard Petrick and *Resurgence: The New Civil Rights Movement and the Rise of the KKK* by Tom Sigel and Pam Yates. *Resurgence* took second prize in the documentary category.

A number of TV sales have reportedly been made pursuant to screenings at Mannheim. The festival covers the cost of overseas shipment, and filmmakers are invited to be guests of the festival. Submissions to Penny Bernstein, New Time Films, 132 West 31 St., 2nd fl., NY NY 10001 by July 23. Film cases should be marked with film title, shipper's name and address and the insurance value. Entries should be accompanied by a synopsis, major credits, completion date, running time, length, press material and an entry fee for handling and return postage: Up to 60 min.—\$10; over 60 min.—\$15. Info: Penny Bernstein, (212) 695-2542 or 929-0022.

● **MANNHEIM INTERNATIONAL YOUTH FILM CONTEST**, October, takes place annually during the Mannheim International Film Week at National Theater in Mannheim. Competitive festival covers films specifically for and about children, teenagers and young people in general. Special attention is given to films dealing with youth problems of a political and social nature pertaining to that particular country. Categories include: Animation, Documentary, Experimental, Youth Problems, Agitations and Other. Certificates are given to all films shown. Films accepted in 35 and 16mm. No entry fee. Deadline: Sept. Contact: Reiner Keller, Organizer, Stadt Mannheim, Rathaus E-5, D-6800 Mannheim 1, West Germany (FRG); Tel: 0241-82920.

● **MONTREAL INTERNATIONAL FESTIVAL OF NEW CINEMA**, held in autumn, was established as a showcase for the latest in independent films reflecting current social, artistic and cultural themes. Although smaller than the Montreal World or the Toronto Festival of Festivals,

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the fest is popular with its participants who last year included Marguerite Duras, Amos Poe, Eric Mitchell, Marcel Hanoun, Bulle Ogier, Ed Harker and Sara Driver. Driver, whose film *You Are Not I* received excellent reviews in the Canadian press, said she received numerous requests from universities and distributors as a result. The organizer of the festival, Cinema Parallel, is itself a distributor and is said to be very helpful and cooperative in spreading the word about participating films. Films in 16mm, made not more than two years ago, are accepted and judged by a selection committee. All films shown receive a Certificate of Participation; prizes are given by various cultural organizations and/or juries. No entry fee required; entrants pay all postage. Deadline: Aug. 15. Contact: Cinema Parallel-Independent Cineastes Cooperative, Claude Chamberlan, Dimitri Eipides, 3684 Boul. St. Laurent, Montreal, Quebec H2X 2V4 Canada; Tel: (514) 843-4711.

● **NYON INTERNATIONAL FILM FESTIVAL**, October, is almost exclusively devoted to documentaries in 16 and 35mm on social and political themes, but with due attention to psychological, cultural and religious themes, insofar as they illuminate the human condition. Documentaries of any length are accepted.

In addition to the international competition, Nyon's Information screenings will include documentaries of special interest as well as a special retrospective salute to the films of the French Front Populaire of the mid-1930s. Last year, US juror Robert Drew was honored with a week-long retrospective of his cinema-verite films of the 1960s. American films usually do well at Nyon and have won many prizes over the years, including the festival's Grand Prix to John Lowenthal's *The Trials of Alger Hiss* in 1980.

Swiss media professionals, European journalists and commercial people attend the festival. Television and theatrical buyers who wish to contact the producers will be provided with the documentation supplied on the entry forms. Producers are encouraged to supply the festival with the maximum amount of publicity materials: photographs, biographies, reviews, synopses, etc. Also, an English transcript of significant passages of the sound track is useful.

The director of Nyon, Erika de Hadeln, is expected to make selections in New York sometime in August and will probably be accompanied by her husband Moritz de Hadeln, co-director of the Berlin festival. Both can be contacted through Gordon Hitchens, 214 West 85 St., #3-W, NY NY 10024, (212) 877-6856, who can provide more information and entry forms. No entry fees; festival provides round-trip air freight for participating films. Direct entries due in Switzerland by Sept. Contact: Erika de Hadeln, PO Box 98, CH-1260 Nyon, Switzerland. (022) 61-60-60.

● **PARIS INTERNATIONAL SCIENCE FICTION AND FILMS FESTIVAL**, November. Films should be submitted in 35mm only and should not have been released commercially in France. Contest includes: Horror, Science Fiction, Fantasy Feature; prizes awarded. Winning filmmakers may have opportunity to sell and distribute in Europe. Deadline: Sept. Contact: Association Ecran Fantastique, Alain Schlockoff, Director, 9 Rue du Midi, 92200 Neuilly, France; Tel: 624-04-71.

● **PRIX ITALIA FESTIVAL**, held September 21 through October 3, has been established since 1948. Open only to member radio and television organizations of Prix Italia, the festival is aimed

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toward experts in the field, broadcasters from member organizations and specialized press. Judging is conducted by juries that are also comprised of members. Format accepted is VTR 2" (PAL, SECAM, NTSC) with an entry fee of 1,500 Swiss francs. Deadline for submission of entries: Aug. 24. Contact: Dr. Alvis Zorz, Secretary General, c/o Radiotelevisione Italia, Viale Mazzini 14, 00195 Rome, Italy; Tel: 06-3686.

● **SALERNO INTERNATIONAL FILM FESTIVAL**, October, was established in 1946. The festival's Feature and Documentary contest accepts films in 35mm in the categories of First Feature by New Director, Documentary and Film Music. In addition, the festival accepts 16, Super-8 and 8mm films that cover such subjects as Short, Educational, Television, Animated, Medical-Surgical, Women and Experimental. Prizes and trophies awarded. Fees from 6,000 to 50,000 lira. Entrant pays postage. Deadline: Contact: Dr. Ignazio Rossi, President, Casella Postale 137, 84100 Salerno, Italy; Tel: 089-251953. Second contact: Via F.P. Volpe (ex via Nizza), N. 29, Salerno, Italy.

● **VIENNA INTERNATIONAL FILM FESTIVAL**, held Oct. 29 through Nov. 8, shows films that the selection committee feels demonstrate artistic progress and creativity. Accepts long and/or short films from 16-70mm. Films for the selection process may also be sent on videotape. Entrants pay postage. Applications due Aug. 15. Contact: Viennale 1982, Kunsterhaus, Karlsplatz 5, 1010 Vienna, Austria; Telefon: 65 98 23.

NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to **The Independent** c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 15th of second preceding month (e.g. July 15 for September). Edited by Odessa Flores.

Buy • Rent • Sell

● **FOR SALE:** Sony DXC-1800 Saticon tube color camera, 350 line resolution, 6-to-1 power zoom lens. W/ case, batt. adaptor, cable for Sony VO-4800, elect view. Good condition, \$2500. Contact: University Community Video, (612) 376-3333.

● **FOR SALE:** RCA 460 16mm sound projector. Excellent condition, \$200 or best offer. Contact: Laura, (212) 677-3291.

● **FOR SALE:** Sony 2610 ¾" VTR playback machine. Excellent condition, used very rarely. \$1400 or best offer. Contact: Betsy Combier, (212) 794-8902.

● **FOR SALE:** Eclair NPR-3309, Alcan motor, Ang. orientable finder, 12-120, 2 mags, 2 battery belts, many filters, cases & accessories. All excellent condition, \$8000. Also brand-new Cartoni 7x7 tripod, \$2000. Contact: Morris Flam, (212) 875-3090.

● **FOR SALE:** JVC KY-2000B 3-tube video

camera w/ molded carrying case, fluid head tripod, battery, AC unit, power zoom lens, VTR cable. All mint condition, \$6350 including shipping. Contact: (212) 732-1725.

● **WANTED:** Sony or Uher 5" reel portable recorder. Contact: Dan Klugherz, (212) 595-0058.

● **FOR SALE:** Sennheiser microphone 12 volts, Canon XLR for Nagra, Lavalier condenser, MH-125 pre-amp power supply & capsule, MK-12 omnidirectional. Best offer over \$450. Also, Uher tape recorder for reporter or steno, 2-track stereo w/ power supply, rechargeable battery, leather bag, Uher M1517 mic. Perfect condition, \$600. Contact: Jerry Gambone, (212) 460-8575, leave message.

● **FOR SALE:** 2 6-plate 16mm Steenbecks. Mint condition. Contact: Cinetudes Film Productions, (212) 966-4600.

● **FOR RENT:** Acme optical printer w/ operator. Freeze-frames, step-printing, split-screens, mattes (moving & fixed), duplication, reverse motion, blue-screens, enlargements & re-framing. Good & flexible rates. Contact: (212) 431-3170.

HAVEN'T YOU JOINED YET?

AIVF membership brings you services, health insurance, 10 issues of *The Independent*, and a voice in Washington. \$25/year. AIVF, 625 Broadway, NYC NY 10012. (212) 473-3400

HEALTH INSURANCE FOR AIVF MEMBERS

AIVF now offers its members an excellent Group Life & Medical Insurance Plan. Highlights include:

- \$1,000,000 Major Medical Plan, which pays 85% of all eligible expenses not covered by the Basic Plan
- \$10,000 Group Life and \$10,000 Group Accidental Death or Dismemberment Insurance
- Partial psychiatric coverage
- Reimbursement for illness, injury & hospital expenses

If you are a member, write: AIVF Health Plan, TEIGIT, 551 Fifth Ave., New York, NY 10017. If you're not, call AIVF at 473-3400 and ask for free membership & health plan brochures.

● **FOR RENT:** Complete production equipment & personnel for documentary & feature film projects. W/ Aaton 16mm or Super-16 camera & Nagra, mag transfers, Steenbeck 6-plate editing table. Contact: Michael Hall, (212) 242-5217.

● **FOR SALE:** CP-16R body, viewfinder, 4 magazines, 2 batteries & chargers. Mint condition, \$4900. Contact: Michael Hall, (212) 242-5217 or (203) 261-0615.

Courses • Workshops

● **HOW-TO COURSES** w/ legal emphasis offered in (1) low-budget feature film production, budgeting, shooting, editing & distribution; (2) production & marketing of low-budget programs for cable TV; (3) how to conceive, develop & sell a video game idea. Also 90-hour *Contracts* course, taught at law-school level using law-school casebook. Excellent for producers & businesspersons. Licensed by NYS Education Dept. Contact: New York Film Institute, 132 Nassau St., NY NY 10038, (212) 964-4706.

● **YF/VA** offers following workshops: *Choreography & the Camera*, 3-part workshop for dancers, choreographers & performers explores movement interaction between video camera & performer, Aug. 20-22; *Basic Portable Video Production*, intro course in all aspects of in-the-field production, \$270, July 6; *¾" Videocassette Editing*, intensive weekend devoted to editing theory & technique, limited to 8, \$200. Contact: YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

Editing

● **UPPER WEST SIDE** fully equipped cutting room w/ 6-plate Steenbeck, 24-hr. access available. Very good rates. Contact: J. Barrios, (212) 865-5628.

● **AVAILABLE:** 6-plate Steenbeck w/office space in Midtown. Reasonable rates. Call: (212) 226-1275.

● **FULLY EQUIPPED** rooms for 16/35mm editing & postproduction available. Video editing, sound transfers, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014, (212) 966-4600.

● **TEATOWN ¾"** editing system available for rental. Fully equipped w/ JVC decks, controllers, special effects generator. Provides quality, cost-efficient & personalized atmosphere. Rates: \$50/hr. w/editor; \$85/hr. w/editor & special effects. Special day & project rates available. 24-hr. access, 7-day service upon request. Contact: Marlene Hecht, (212) 245-2821.

● **6-PLATE STEENBECK** w/ rewind table, Reeves splicer, film bind, synchronizer, hot splicer, split reels, film shelves for rent. Available 24-hrs., \$100/wk. & \$25/day. Contact: Hart Perry, (212) 431-3170.

● **FOR RENT:** Large, comfortable editing room at West 53 St. & Broadway w/ KEM Universal 8-plate editing machine, private phone, etc. Price negotiable. Info: E. Morris Films, (212) 582-4045.

THE AIVF 1st ANNUAL INDEPENDENT DIRECTORY

This **INDEPENDENT DIRECTORY** will provide full listings of AIVF members nationally: your skills and achievements, your productions and credits. Each listing will be cross-referenced with handy indexes, making multi-use reference easy and efficient. A separate Distributor's index will enable programmers to book your tapes and films directly, while your skills will be at the fingertips of potential employers, for technical consulting or production work.

Over 11,000 copies of the *Directory* will be distributed to fellow AIVF members, producers, programmers, cable operators, broadcast station managers, librarians...

DEADLINE FOR LISTINGS: July 15, 1982
DEADLINE FOR ADVERTISING: June 30, 1982
PUBLICATION DATE: September, 1982

All members and new members have been sent a brief questionnaire, which will be the basis for their listing. If you are a member and have not received one yet, please write or call AIVF. If you're not a member yet, but would like to join and get listed, contact us at:

AIVF MEMBERSHIP DIRECTORY

625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

Films & Tapes Wanted

● **DESIN COMPANY**, a newly formed pay-TV distributor w/ offices in NY & LA, seeks high-quality feature-length motion pictures. Fairly recent theatrical release a plus, but not mandatory. Contact: Joe Carbone, (516) 378-2170 or Mike Klubock, (212) 467-1827.

Funds • Resources

● **FOUNDATION FOR COMMUNITY SERVICE CABLE TV** solicits proposals from local non-profit programming organizations & community groups in CA. Available for video projects which demonstrate innovative & model use of public access, community service & other local programming being offered via CATV. Deadline: Oct. 15. For applications contact: Kathleen Schuler or Evelyn Pine FCSC TV, 5616 Geary Blvd., Suite 212, San Francisco CA 94121, (415) 837-0200.

● **ARTS IN EDUCATION GRANT PROGRAM** deadline postponed from July 1 to Oct. 1. Program provides matching grants for residencies of 1 week or more to public & private elementary & secondary schools. Interested schools should contact their local regional arts council. For info contact: Cindy Olson, Minnesota State Arts Board, (612) 297-2603 or toll-free 1-800-652-9747.

● **NEA APPLICATION DEADLINES:** AFI Independent Filmmaker Program, Sept. 1; Film/Video Exhibition, June 1; Film/Video Production, Sept. 15. Note: Applications for Radio Production, Radio Workshops & Residencies &

Radio Services should be submitted under Radio Projects, July 20. For info contact: NEA, 2401 E St. NW, Washington DC 20506.

● **CCH GRANT** deadlines for funding program for media projects to increase public understanding & appreciation of humanities has been established by California Council for the Humanities & California Public Broadcasting Commission. Deadline: Sept. 30. Applicants should discuss project ideas w/ CCH staff first. Proposals for Humanities & Public & Community Programs due July 31. Contact: CCH, 312 Sutter St., San Francisco CA 94108; or CPBC, (916) 323-3727.

● **VIDEO/FILMMAKER-IN-SCHOOLS RESIDENCIES** available from Film Study Center. Professional filmmakers, animators & videographers interested in working within an educational setting needed. Short & long-term arts residencies involving workshops & classes w/ students & teacher. Deadline: June 15. Contact: Howard Aaron, Northwest Film Study Center, 1219 SW Park Ave., Portland OR 97205, (503) 221-1156.

● **ARTS MANAGEMENT FELLOWSHIP PROGRAM** accepting applications for 1983 spring & summer sessions. Spring session begins Feb. 7, 1983 w/ application deadline of Sept. 7, 1982. Summer session begins June 6, 1983 w/ application deadline of Jan. 7. 15 positions available in each three-month session for professional training for arts administration careers. For guidelines & application forms contact: Arts Management Fellowship Program, NEA, 2401 E St. NW, Washington DC 20506, (202) 634-6380.

● **LATINO/HISPANIC ORGANIZATIONS** invited to submit proposals to operate Minority Programming Consortium. Invitations issued under CPB's Minority Consortia Policy, to provide financial support for production, acquisition & distribution of minority programs for public broadcasting. Deadline: July 15. Contact: Tom Fuller, Office of Human Resources Development, CPB, Washington DC 20036.

● **FUNDING FOR SPONSORS** available from RISC's Artist in Education Program, for school & community residencies in visual arts, music, dance, literature, architecture & media. Sponsors apply now for next year funding. Applications by artists seeking employment in program accepted August. Contact: Jane Mahoney, RISC, 312 Wickenden St., Providence RI 02903, (401) 277-3880.

● **MENTORS**, a consultancy program for media artists, makes available information for video, film & radio producers currently in production or postproduction of project who need creative assistance w/ solving specific thematic, structural or conceptual problems. Student projects under aegis of school or university not eligible. Contact: YF/VA, (212) 673-9361.

● **ROSALIND RUSSELL FILMMAKING GRANT** for film production sponsored by Filmex Society. 60 min. maximum, any sound, professional or non-professional. Treatment or script of proposed film required. \$5000, travel & hotel accommodations to attend Filmex. Deadline: Sept. Contact: Rosalind Russell Filmmaking Grant,

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Filmex-Los Angeles International Film Exposition, 6230 Sunset Blvd. Hollywood CA 90028, (213) 469-9400.

In & Out of Production

● **THE LATE GREAT ME: Story of a Teenage Alcoholic** reflects real-life stories of ever-growing number of young people who become trapped by dependence on alcohol. Through its main character, film addresses questions & brings out wide range of issues that need discussion from audience. Produced by Linda Marmelstein & directed by Tony Lover for Daniel Wilson Productions. Available in 16mm, \$800. Contact: Daniel Wilson Productions, 300 West 55 St., NY NY 10019, (212) 765-7148.

● **SMITHEREENS** by Susan Seidelman accepted to the main competition of 35th Cannes Film Festival. *Smithereens* is perhaps the first American independent film selected to the festival, produced on budget of \$80,000. Film follows adventures of a willful young woman (Susan Berman) trying to find a place for herself in Lower Manhattan New Wave music scene. Congratulations!

● **WHY AREN'T YOU SMILING? An Organizing Tool for Office Workers** examines the issues facing women working in office—low pay, lack of respect & advancement, racism & technological changes. Tracing history from 1800s to present, it shows how women are organizing to fight these grievances. 15 min., available in slide or videotape. Contact: Community Media Productions, 325 Grafton Ave., Dayton OH 45406, (513) 223-8229.

● **PREGNANT BUT EQUAL: The Fight for Maternity Benefits** records history of fight to pass 1978 Pregnancy Discrimination Act, focusing on organizing efforts of one group of factory workers. 24-min. documentary is new release from Women's Film Project. Available in 16mm, VHS, Betamax & ¾" cassette. Contact: Women's Film Project, PO Box 19377, Cincinnati OH 45219.

● **TODOS SANTOS CUCHAMATAN**, produced & directed by Olivia Carrescia, out of production & ready for distribution July-Aug. 40-min. documentary focuses on continuity & change in an Indian village in highlands of Guatemala. Available in 16mm & ¾" videotape. Will be entered in Margaret Mead Film Festival in October. Contact: Olivia Carrescia, (212) 228-5108.

Opportunities • Gigs

● **PRODUCTION TEAM, EXPERIENCED** in film/video, available immediately. Specializing in camera, lighting, electronic effects. Reel available. Contact: Jon Heap or Trevor Odell, (212) 222-6553 or 776-0725.

● **PRODUCTION ASSISTANT/RESEARCHER** w/ documentary experience available for work on film/video projects. Call: Jennifer Woolcock, (212) 874-0132, evenings.

● **PRODUCTION/EDITING** assistant available for work on dramatic or documentary films. Limited professional experience as grip & assistant editor. Dependable worker, willing to relocate. Contact: John Hayes, 4065 Utah, St. Louis MO 63116, (314) 772-6819.

JULY AUGUST 1982

PLANNING TO MOVE?

It takes 4 to 6 weeks to process changes of address, renewals and other changes in your mailing status. Don't wait until after you have moved to send AIVF your new address. Give us as much advance notice as possible and include your current mailing label, and you'll keep on receiving *The Independent* without interruption

● **FILM STUDENT** w/ some experience seeking production work. Bilingual in Spanish; available any time. Contact: Jorge Nercesian, (201) 353-0645.

● **ENGLISH COMPOSER** w/ experience in video sound track composition & recording. Dependable & able to meet deadlines. Reasonable rates. Contact: David Hakes, (201) 435-7972.

● **VOLUNTEER RESEARCHERS** being recruited for public television film documentary exploring status of women in the US labor force. Graduate students w/ strong background in history, sociology or economics of women in the marketplace, & faculty experts who will be available as technical assistants for this project, contact: SF Synching-Up Service, 1338 Mission, San Francisco CA 94103 or call (415) 566-8073.

● **INDEPENDENT PRODUCER** seeks intelligent, meaningful, contemporary stories of any length for fall shooting. Prefer existentially-inclined material illustrating *Angst* & conflict in modern world. Some pay, good percentage & credit provided. Send synopsis to: Ramsey Najm, Gotham Filmworks, 425 Riverside Dr., NY NY 10025, (212) 866-2522, leave message.

● **BARBARA ZIMMERMAN SERVICE** clears rights for music, film clips, text or pictorial material. Will service anything from single music license to long-term project. For info contact: Barbara Zimmerman Rights & Permissions, 145 West 86 St., NY NY 10024, (212) 580-0615.

● **CINEMATOGRAPHER** w/16mm equipment & lights available for fiction & documentary work. Negotiable package deal. Contact: Al Santana, (212) 636-9747.

● **WEST COAST RESEARCHER** available for film, music & library research. Extensive knowledge of Sherman Grinberg Film Library/LA, USC & UCLA libraries. Have worked on docs & features. For info contact: Jeff Goodman, 1443 Scott Ave., Los Angeles CA 90026, (213) 617-0416.

● **UNDERGRADUATE** seeks summer internship in filmmaking (editing, production etc.). Has worked w/ Super-8, video & editing equipment. For info contact: Susan Murphy, 43 Elm St., Plattsburgh NY 12901.

● **EXPERIENCED** camera operator w/ own crystal CP-16 camera & car available for documentaries/industrials. Excellent work at reasonable rates. Contact: Renato Tonelli, (212) 625-0394.

Publications

● **AUDIOCRAFT: A Comprehensive Introduction to the Tools & Techniques of Audio Production** on sale by the National Federation of Community Broadcasters. Production manual for radio stations includes 30-page glossary of audio terms. \$15 each; bulk orders available upon request. Contact: Betsy Rubinstein, NFCB, 1314 14 St. NW, Washington DC 20005, (202) 797-8911.

● **GRANTS INDEX** reports on grants given by the Foundation Center in 1981. Helps non-profit organizations identify foundations by programmatic interests as demonstrated by past grant-making patterns. Available for \$30 from: Foundation Center, 888 Seventh Ave., NY NY 10106, or call toll-free (800) 424-9836.

● **GUIDE TO DISARMAMENT MEDIA** describes 26 films, videotapes & slide shows useful for organizing & educational work on disarmament. 8-page guide provides lists of related resources, distributors & low-cost film libraries, plus advice on how to put on a successful program. Send \$1 to: Media Network, 208 West 13 St., NY NY 10011. Bulk orders also available.

Screenings

● **MOMA** presents a 1-year-long retrospective of 60 yrs. of filmmaking in Great Britain, *British Cinema*. Scheduled for May '83, *British Cinema* will screen 200 feature-length films & 150 shorts, including documentaries & animated films at Roy & Niuta Titus Aud. Contact: Alicia Springer, MoMA, (212) 956-7289.

Trims • Glitches

● **NATIONAL ENDOWMENT FOR THE ARTS** Chair Frank Hodsoll announced the following appointments: Hugh Southern, Deputy Chair of Programs; Ruth Berenson, Associate Deputy Chair for Programs; Anna Steele, Associate Deputy Chair for Programs; Benny Andrews, Program Director of the Visual Arts; Adrian Gnam, Director of Music Program; Kate Moore, Director of the Endowment's Office of Policy, Planning & Research; Jeffrey Mandell, General Counsel to the Chair; Caroline McMullen, Special Assistant to the Chair. Contact: Florence Lowe or Kathy Christie, NEA, (202) 634-6033.

● **MINNESOTA STATE ARTS BOARD** changed their address as of May 3 to: 432 Summit Avenue, St. Paul MN 55102, (612) 297-2603 or toll-free (800) 652-9747.

● **FILM TRANSIT:** Jan Rofekamp (Holland) & Francine Allaire (Quebec) will be representing Dutch independent film/video for distribution in North American market. Interested TV & cable stations & distributors write: Film Transit, 4872 Rue Papineau, Montreal Quebec Canada H2H 1V6, (514) 526-8611.

● **SKEEZO TYPESETTERS** will work wkends/nites for rush jobs. Phototype w/disk mem. Film titles, ads, books, catalogues etc. Reasonable rates. Contact: Barbara or Suzanne, 156 West 27 St., NY NY 10001, (212) 255-7862.

INDEPENDENT

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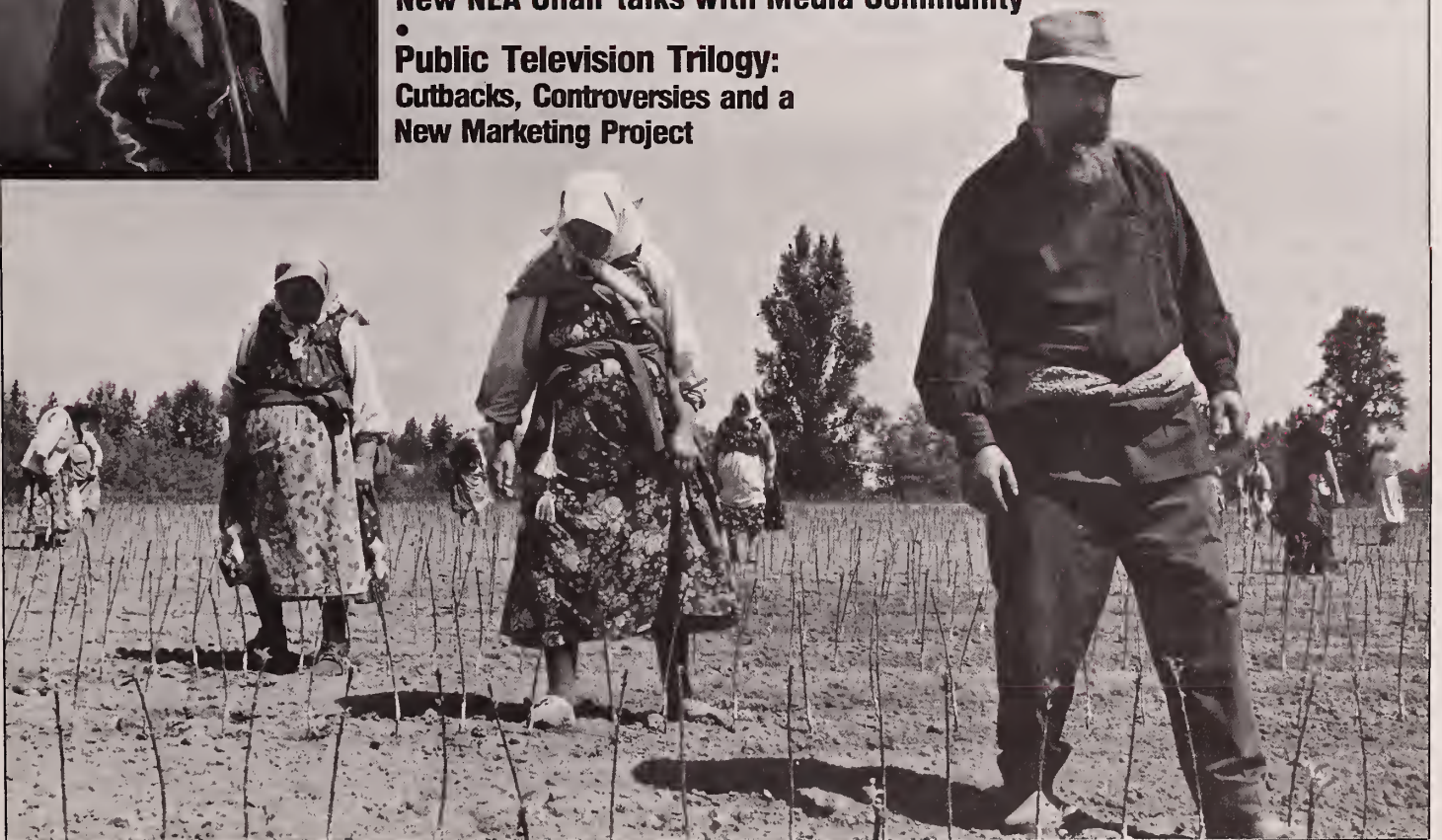


The Fates Smile Kindly On

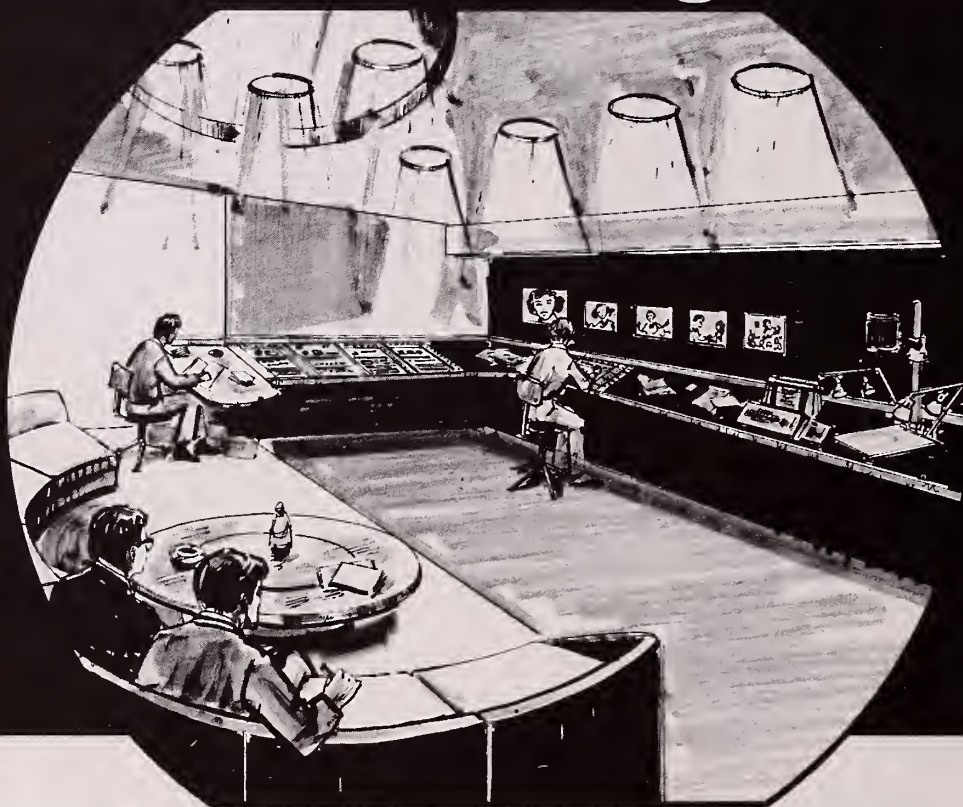
INDIES IN OREGON CABLE

New NEA Chair talks with Media Community

• Public Television Trilogy:
Cutbacks, Controversies and a
New Marketing Project



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For a "no obligation" visit or for more information, please call. We'll be happy to answer any questions you might have.



THE INDEPENDENT

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Articles in *The Independent* are contributed by our members and supporters. If you have an idea for, or wish to contribute, an article to *The Independent*, contact the Editor at the above address.

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INDEPENDENT VIDEO & FILM**

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Cover: Portland cable's 'Media Mix' program offers independent fare: (top to bottom) 'Elle,' an animated film by Maxine Martele; 'The Mid-Torso of Inez,' an experimental drama by Jim Blashfield; and 'Old Believers,' a documentary on Russian old believers in Oregon, by Margaret Hixon. Article on page 9. Photos courtesy of the Media Project & John Stewart

CORRESPONDENCE

IFP Hosts on Two Coasts

Dear *Independent*:

In his article on the Independent Feature Project's Los Angeles seminar, *Selling a Dream: The IFP/LA Seminar*, Mitchell Block chose to editorialize on the IFP's Annual American Feature Film Market. Since 1979, when the IFP and the Film Society of Lincoln Center co-sponsored the American Independents Festival, the Market has been scheduled to coincide with the New York Film Festival. A number of European buyers, festival scouts, domestic cable and theatrical distributors see the Market in New York as the main event in securing independent feature films.

The word "independent" has many connotations for different people, but should be qualified for Mr. Block. The Independent Feature Project was founded by independent producers who wanted to build upon their successes in Europe distributing low-budget features such as *Northern Lights* and *Alambrista*, while collectively facing the numerous obstacles in financing and distribution that they had found here in the US. While accusing the IFP of confusing "film artist" with "Hollywood-independents", Mr. Block sug-

gests that the definition be clarified by including Martin Scorsese, George Lucas, Steven Spielberg and Zanuck/Brown with low-budget producers. At the same time he also proposes separating their theatrical feature films for a mass audience from "regional or independent features which are only marginally successful at the box office." It appears that Mr. Block has failed to understand the principles upon which the Independent Feature Project was first founded.

As for Mr. Block's suggestion that the IFP move its market to Los Angeles, the costs of entering the American Film Market have been prohibitive in the past. The IFP maintains offices in both New York and Santa Monica so it may better respond to its members on both coasts. It does not intend to be thrown into either an inwardly competitive state or an outward attempt to compete directly with the American Film Market.

Timothy Ney, IFP Exec. Dir.
Peter Belsito, IFP/LA Seminar Dir.

Continued on page 8

The Independent welcomes letters to the editor. Send them to *The Independent*, FIVF, 625 Broadway, 9th floor, NY NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

Cutbacks or Curtains For Public TV?

JOHN GREYSON

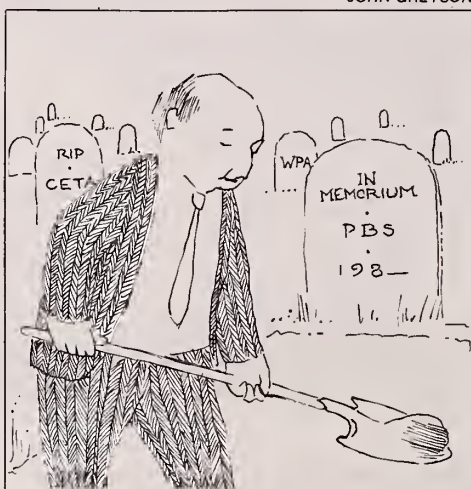
Wading through the contradictions that typify official Washington statements these days is a bit like skinny-dipping in the Everglades—no matter how nimble, you're bound to get bit (and them gators is *big*!) In early July, the *Temporary Commission on Alternative Financing for Public Broadcasting* concluded that there is no short-term or interim alternative to federal support for maintaining a healthy public television (PTV) system, and recommended continued federal funding at authorized levels. Several days later, a Reagan Administration policy panel, the *National Telecommunications & Information Administration* (NTIA), retorted (as an appendix to the report): "We do not believe that recommendations to continue federal financing of public broadcasting for the indefinite future should carry much weight."

From the public TV standpoint, the Commission came to the right decision. Created by Congress in 1981, it was charged to investigate alternative funding sources for the public system, including corporate donations, revenue-generating business services (such as teletext) and subscription TV options. Corporation for Public Broadcasting President Edward Pfister concurred, adding that such continued government support must be based on federal funding principles such as insulation, incentive and diversity to preserve the noncommercial nature of public broadcasting. However the NTIA's counterposition carries more clout than the Commission's, since it is regarded as a policy-making arm of the executive branch. Could the statement signal a new direction for the Reagan Administration's abuse of public television—instead of cutbacks, a call for the curtain?

At the heart of this debate is the future role new communications systems (the arts cable networks in particular) may play in usurping PTV's hold over its traditional cultural fare. The Commission maintains that cable could never replace the public system. The NTIA countered: "It is conceivable that within three to five years, new media services may command as large an audience share, if not larger, than public television typically commands today." Larry K. Grossman, president of PBS, firmly disagreed: "I regard the notion that new technologies are going to take care of all social and informational needs in our society as utter nonsense." Grossman also challenged NTIA's disregard of local programming. "Eliminating stations and turning public television into a highly centralized national program service is con-

trary to the public policy of Senator Harrison Schmitt and other Reagan Administration allies who want local control to reflect community needs. Now to have the NTIA wondering about the need for local public television stations and focusing on a highly centralized system as more efficient seems the height of irony." (Irony of ironies: Grossman has been one of the leading advocates within public television of PBS Cable—just such a centralized service.)

JOHN GREYSON



Bruce Christensen, president of the National Association of Public Television Stations, reacted to the NTIA statement by saying it "seems to be a reversal of what we had understood (the Administration's) policy to be." Unfortunately, such hostility towards PTV has a history; the current situation bears striking similarities to the attacks by the Nixon administration on National Educational TV. Then, the issue was controversial public affairs programming. As the cultural cable services proliferate, encroaching on aspects of PTV's staple fare (BBC series, ballet, opera et al.), many have suggested that it is PTV's long history of such alternative public affairs programming that makes it essential and unique. But Nixon never liked such programming, and it's a sure bet Reagan likes it even less. (For a report on FIVF's recent indie/PTV forum concerning recent "controversies," see page 11.) Perhaps it's not a coincidence that this past year under Reagan also saw the highest audience ratings yet for PTV (on the average, over a 50% share at least twice a week). Next year may bring the biggest indie/PTV battle ever, and we'll be on the same side—for our right to have public television at all.

Winners May Lose 1982 Short Film Showcase

NEA's Short Film Showcase (administered by FIVF) has announced winners for its 1982 competition, but its very existence is in danger due to cutbacks in federal arts funding. Sol Horwitz, the Showcase's Project Administrator who is currently seeking alternative funding sources, said, "It would be a rebuke to creative America if, after years of distributing the finest shorts, the Showcase were forced to fold. This program has brought independent films to millions of American moviegoers who ordinarily would have no way to see such works."

This year the Showcase chose four new films as winners in its national competition: *Interior Designs* (Jane Aaron, NYC); *By Daylight and in Dream* (Robert Blaisdell, Carmel CA); *Brides* (Sharon Sachs, NYC) and *Phases* (C. Henry Selick, Mill Valley CA). Chosen from over 200 entries by two panels of independent filmmakers, film consultants, exhibitors and distributors, the shorts range in subject matter from an animated meditation on interior/exterior landscapes to a documentary portrait of an elderly poet. Panelists included independent filmmaker Robert Gardner, Joanne Koch of the Lincoln Center Film Society, Ted Pedas of Washington's Circle Theatres, John Springer of John Springer Associates and William Thompson of Cinema 5. The four films, as in previous years, will be blown up to 35mm and distributed to commercial theatres around the country on a free loan basis once additional funding has been secured.

Last Year, Docu-Dramas; This Year, Docu-Dentists

Who says independents lack entrepreneurial smarts? New York documentarian Robert A. Endelson recently patented a dental floss dispenser in a credit card, no doubt inspired by the difficulties crews encounter while ingesting tuna fish sandwiches between takes.

Compact and flat, the dispenser can be carried in a wallet or shirt pocket. Thread can be pulled out and clipped off. The patent says the dispensers can be made with the name of the user on it, as is done on credit cards, or given away as advertising premiums. AIVF member Les Blank categorically denied rumors that he had been contracted to make a promo PSA for the new product entitled *Werner Herzog Eats His Floss*.

Goldwater's Cable Bill Now Pro-Owner, Anti-Access

Wrung through the wringer of the Senate Subcommittee and Committee process, Barry Goldwater's "comprehensive" cable bill (S.2172) of last March* has emerged with all

sorts of alarming stains, and access advocates feel it will take more than bleach to clean up the mess. "This bill would make it impossible to ensure any accountability or public responsibility for this industry," said James Bond, former Atlantic City Councillor, addressing the National Federation of Local Cable Programmers (NFLCP) annual convention in July. "Under current rules, local governments have authority to regulate cable systems and develop a plan for comprehensive cable services. It is this local regulatory authority which ensures that the public interest is protected. This bill will largely remove that authority."

Cynthia Pols of the National League of Cities (NLC) echoed his concern. "Truthfully, I don't see that there's anything we like about it. It's the jurisdictional thrust of the bill—the taking of power away from the states and local governments and giving it to the Federal government."

Provisions of the amended bill include:

- Ceilings on all types of access channel requirements, restricting local governments to require no more than 10% of "available" channels to be set aside for non-commercial access. Systems with less than 20 channels would be exempt from access requirements. In addition, systems would be able to petition the FCC to waive access requirements, and operators could also put all access program-

ming (leased, government, public) on a composite channel if the level of demand didn't warrant discrete channels for each sort. Ruben Oliva, NFLCP Legislative Assistant, sums up: "There are enough loopholes in S.2172 that if a cable company doesn't want to provide access, it can find a way not to."

- Unrestricted cross-ownership, which frees up networks, broadcasters, newspapers, phone companies and the like to monopolize communications in their communities even more.

- Municipal ownership (*i.e.* a city choosing to own their own cable system as a public utility—Conway, Arkansas being the latest example) is prohibited, unless the city has "acquired" the system at "fair market value."

- Exclusive jurisdiction over cable systems is given to the Feds (the FCC), and *any* law (state, local or otherwise) which conflicts with S.2172's provisions would be superseded.

- No "grandfathering": Once the bill passes (if we let it), all existing franchises must be brought into compliance with the bill *within* sixty days.

Goldwater is definitely feeling the anti-S.2172 pressure mobilized by the National League of Cities and the NFLCP. "The current campaign against my bill is the worst case of lying by a Washington representative that I ever encountered," he stated,

referring specifically to Cynthia Pols and the NLC's interpretation of S.2172's provisions. In early July the Senator sent letters to several mayors petitioning their support. The NLC has promised to respond officially to such unwarranted slander.

Ruben Oliva feels the bill may eventually go through with "all sorts of amendments," since she says many senators have problems with it but believe that this country needs comprehensive cable legislation now. "It's a Republican bill, yet it goes against every precept of their 'New Federalism' concept, which supposedly gives power back to the states and cities. The FCC is overburdened already—one Commissioner told me she felt the bill shouldn't pass, since the FCC couldn't handle the extra regulatory workload."

As we go to press, the bill has just been passed by the Committee, and from here goes to the floor of the Senate, flying in the face of nearly 200 bills currently before state legislatures. These include initiatives to tax cable services, curb "indecent" programming, establish municipal ownership, declare cable a public utility, strengthen franchise provisions—most of which will become so many tons of wasted paper if Goldwater's soiled laundry goes through.

*See *Media Clips*, May, 1982.



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Customs Confiscates Author's Videotape on CIA Operations

For most media producers, the only problem posed by Customs when crossing borders is the possible erasure of videotapes when they inadvertently go through the X-ray inspection. CIA critic and author Fred Landis ran into graver difficulties: returning from Mexico City in early March, he was detained by customs officials, who then turned him over to the Los Angeles police. According to Customs officials, an outstanding felony warrant stemming from confusion in the payment of an Avis rental car led to Landis' arrest. Existence of the outstanding charge was confirmed when Landis' credentials were run through a Customs computer at the airport.

"Somebody went to an awful lot of trouble to make problems for me when I came through the airport," Landis maintains, arguing that the Avis billing mix-up was mended months ago. Although he was freed on a \$2400 bond, Customs officials are holding his doctoral dissertation on CIA psychological warfare and media operations in Chile, as well as a tape he produced last year entitled *CIA Media Operations: A Study in Imagination and Perversity*. Concerning CIA manipulation, primarily of print media, it details how the CIA virtually took over the major papers in Chile, Jamaica and Nicaragua to use as instruments of

destabilization. Favored propaganda techniques are illustrated, including the front-page pairing of stories on left-wing leaders with sensational, unrelated stories. For instance: On December 5, 1980, Nicaragua's *La Prensa* ran a photo of FSLN leader Humberto Ortega adjacent to a photo of a mutilated body; during the 1980 elections, Jamaica's *Daily Gleaner* placed photos of three cabinet ministers over the headline of "23 Men Rape 15-Year-Old Girl;" and so on.

Customs officials claim they have the right to review Landis' tape material for evaluation under existing laws prohibiting the importation of "seditious or pornographic material."

The Game of War: Thatcher Plays Pac-Man

Video games occupy a social territory of increasing concern, as parents' groups condemn them for their addictive, expensive qualities while owners use the "kids will always congregate" line to defend them as no more than juke boxes and pool tables for the Eighties. The debate has yet to reach government circles in this country, but in Britain a video game was withdrawn by its parent company after it met with widespread publicity and a politician's protest.

Named *Obliterate*, it could be played on the state telecommunication services' *Prestel*

system, which is linked by telephone to domestic TV sets and has 16,000 subscribers. The game was classic fare, with a twist: British submarines torpedo Argentine warships. Labor Party MP Bob Cryer said that it encouraged people to see war as a game, "particularly at a time when military confrontation is getting closer day by day." He wasn't kidding; war broke out a week later.

FCC Sued for Neglecting Kids' TV Programming

Action for Children's Television (ACT), a children's advocacy organization, filed suit against seven members of the Federal Communications Commission (FCC) and the Commission itself on May 18, charging that the defendants had "failed and refused to take final action in the children's television proceeding initiated twelve years ago."

Back in 1970, ACT petitioned the FCC to require each television station to air a minimum amount of daily programming for young audiences. The FCC formally promised to look into the situation. In 1979, ACT made additional recommendations during a Commission inquiry on children's advertising:

1. Reduce the number of commercials per hour in children's weekday programs; and
2. Eventually phase out commercials on children's shows.

ACT President Peggy Charren said, "The FCC has had more than a decade to see to it that broadcasters fulfill their public service obligation to the child audience, yet program choice for children is now more limited than ever." Charging that the Commission under Mark Fowler "responds only to industry needs now," Charren hopes the heat created by the suit "will remind each Commissioner of his or her personal obligation to the citizens of this country." No damages are being sought; the court will be asked to order the FCC to take final action in the decade-old proceeding. "Children who were pre-schoolers when the FCC proceeding began are teenagers now, and a whole new generation of young people is growing up with a lack of TV viewing options," she noted.

ACT's most recent study, concerning the representation of minorities and women on kids' shows, underlined this conclusion. Released in mid-July, the report found that of 1,145 characters portrayed during 38 hours of children's programming aired in Boston (January, 1981), only 3.7% were Black, 3.1% Hispanic, and .8% Asian. Tonto of *Lone Ranger* fame was the sole Native American. Contrast these with conservative US population statistics: 11.8% Black, 6.4% Hispanic, 1.5% Asian, and .6% Native American.

Women represented only 16% of the major dramatic characters in the sample, and were portrayed, according to the study, as "younger than males, more likely to be married, less active and with lower self-esteem."

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FIELD REPORTS

The Education Of Frank Hodsoll

LAWRENCE SAPADIN

Frank S.M. Hodsoll, Reagan-appointed Chairman of the National Endowment for the Arts (NEA), came to the Endowment with credentials as a lawyer and career politician, but little experience in the arts. To make up for lost time, Hodsoll has been conducting symposia in several disciplines funded by the Endowment. Last June he convened one such symposium for the NEA Media Arts Program at Film in the Cities (FITC), an attractive and well-managed media arts center in St. Paul, Minnesota.

Hodsoll invited two classes of guests: "Participants," seated around a large conference table, who were free to engage fully in all discussion; and "Special Observers," seated off to the side, who were authorized only to observe. However, everyone chatted together during breaks and meals. I was invited as an observer for *FIVE*.

Among the participants were Karen Cooper, Film Forum Director; William Greaves, independent producer and *AIVF* Vice President; video artist Ed Emshwiller; Jean Firstenberg, American Film Institute Director; Fay Kanin, President of the Academy of Motion Picture Arts and Sciences; actor Robert Redford and actress Jane Alexander as well as representatives from public television, public radio, CBS television, *Newsweek*, the Federal Communications Commission and the William Morris Agency. Among the observers were Tom Borrup of University Community Video, John Giancola and Ruby Rich of the New York State Council on the Arts and Ron Green, the newly elected head of National Alliance of Media Arts Centers (NAMAC).

DETAILED AGENDA, SOLEMN TOPICS

FITC, under the deft leadership of Administrative Director L. Wade Black, hosted the symposium for the NEA, and did an extraordinary job of coordinating what could easily have been a very chaotic conference. During the weekend, the NEA staff and participants plowed through a long and detailed agenda with such solemn headings as "Directions and Needs," "Opportunities and Impediments," "Criteria of Excellence," "Audience," "Education" and "Policy: Priorities and Strategies."

Hodsoll, who looks more like a linebacker than an arts administrator, opened the symposium, saying his purpose was to "look broadly" at the field to determine what could and should be done by the NEA. He described Media Arts as "one of the NEA's top

programs." Key questions: How should the NEA provide support for the media arts in a period of (arts) budgetary restraint? What should the relationship be between the commercial and non-commercial media?

Several participants spoke about the "Directions and Needs" of the media arts field. Producer Robert Wise commented that Hollywood must learn to support indies to produce "their own stories their own way," and that NEA support continues to be essential to independent production. Karen Cooper sketched a history of independent media from the abstract animation of the 1920s to the current independent scene. Producer George Schaeffer bemoaned the state of commercial television and urged media artists to look into cable. Jane Alexander decried Hollywood's abandonment of the dramatic narrative in favor of high-tech gimmickry and expressed an interest in working on independent productions.

BLUE SKY

Participants' remarks were rarely dull but often lacked focus. By the afternoon of the first day, discussion veered giddily off into the blue sky of new video technologies, with Red Burns of the Alternative Media Center speaking of the "soul" of the new technologies, while Ed Minkel of the FCC strained to anchor the new media to that other great abstraction, the marketplace. Bill Greaves brought the discussion back to earth by reminding the participants that the *real* "impediment" to independent media was lack of money. As the Friday session wore on, faulty air conditioning and general fatigue led to a certain glibness as participants wrestled with the concept of critical standards. "Criticism is to art what ornithology is to the birds," quoted Media Arts Director Brian O'Doherty from a source unrecorded in my notes, while Ruth Berenson, one of Hodsoll's associate deputies, defended popular taste as a valid measure of critical excellence. Hodsoll said that he would encourage plurality of criticism within the field and on his review panels.

On Saturday morning, after describing the ideas behind his Sundance Institute (see the July/August *Independent*), Robert Redford predicted that diversity will be the issue of the future. The participants went on to explore concrete approaches to supporting independent production: tax incentives for investment features; an arts contribution check-off on income tax forms; a tax on commer-

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cial movie theater tickets. In the end, Virgil Grillo, Assistant Director of the Media Arts Program, offered the sober and realistic thought that we may be at a point where the exhibition of film art must be subsidized. Hodsoll remarked that the NEA is committed to innovation and distribution of independent work, but that it could not consider the kind of heavy government subsidies that exist in other countries.

PRIORITIES

At midday the NEA polled participants on priorities among the areas discussed the first day. Participants were asked to rank their priorities (based upon a list typed up by NEA staff) under two different standards: importance to the field, and importance for government support (the implication being that some things were more suitable for government support regardless of their absolute value to the field). The results were revealed after lunch, to everyone's surprise and dismay. Due to some confusion on the part of the participants and procedural peculiarities of the poll itself, neither set of priorities seemed to reflect the tenor of the discussion over the preceding day and a half. The priorities for government support were: 1. film and tape preservation, 2. assistance in distribution and promotion of independent film, 3. tax incentives, 4. protection of copyright interests in home video recording, and 5. arts programming on TV and radio. Priorities for the field were 1. distribution and promotion, 2. encouragement of industry to rely less on blockbusters and more on diverse low-budget films, 3. distribution of small features, 4. preservation and 5. support for public television and radio.

The participants were visibly uneasy with the results, and tension was in the air. However, Hodsoll reassured participants that the poll was only intended to serve as a basis for the rest of the afternoon's discussion, not to dictate policy for the Media Arts Program.

HODSOLL IN SUM

The single most striking aspect of the NEA Symposium was that it never questioned the value of independent media. Frank Hodsoll is clearly no ideologue. He is *not* the James Watt of arts funding; rather, he seemed intelligent, fair and eager to listen and learn. He was obviously convinced of the importance of innovation and diversity, and seemed persuaded that the commercial media would never adequately support those values.

On the other hand, it came as no surprise that the Endowment, under Reagan, should tilt toward such safe projects as film and tape preservation and programming in the arts. Nevertheless, the commitment to funding individual artists and media art centers seems secure, at least within the limits of a seriously reduced NEA budget.

Frank Hodsoll could turn out to be an excellent NEA Chair. It is unfortunate that he

is saddled with an administration that has given such short shrift to arts funding. The education of Frank Hodsoll has been an unusual and perhaps useful process for the field. Now let's see what he does with the Endowment. ■

Tools of Truth

Letters, continued from page 3

Dear *Independent*:

Many thanks for the interview with Emile de Antonio. It was a provocative give-and-take about documentary. It was also a classic illustration of the D.H. Lawrence adage: "Trust the tale, not the teller." I admire de Antonio's films; but his criticisms of cinema-verite are not only off-base, they are directed at his own work. What is *Point of Order* if not a cinema-verite documentary? Does de Antonio really think that cinema-verite films lack a point of view? A cursory look at Wiseman's *High School* would certainly find a "point of view."

De Antonio maintains that documentary without explicit, unambiguous analysis is "a tool of the state", because selecting everyday life only reflects the "dominant ideology." It is ironic that de Antonio and so many other left-wing filmmakers are willing to concede reality to the dominant ideology of the state. Where are the "motor forces of history?" Theoretically, every good leftist should recognize the dialectics of everyday life. If each thesis contains its antithesis, then a filmed "reflection" of reality should show a host of contradictions, ambiguities and oppositions.

Cinema-verite does not *impose* the point of view of the state; it *allows* the point of view of the filmmaker to be expressed through the unpredictable events of everyday life. It is this unpredictability in cinema-verite which allows other, often contradictory points of view to be expressed as well. This is not disorganization or capitulation; it is honesty. In this way cinema-verite challenges the ideology of the state in both form and content. Cinema-verite is not verite; it is film truth, which is an important and acknowledged qualifier.

I hope Mr. de Antonio will make many more films. I admire his work. I also hope that he can find a rhetorical "point of view" which is more consistent with his determinedly antiauthoritarian output. If de Antonio weren't concerned with presenting ambiguity and oppositions, I doubt if he would have cast Martin Sheen in the unsympathetic role of the judge in *In the King of Prussia*. I think it was Shaw who once said, "An argument between a right and a wrong is melodrama; an argument between two rights is drama." Films which insist on *imposing* their unambiguous, unadulterated points of view on the audience will never rise above melodrama. De Antonio knows this; he expresses it in his films. I wish he'd say it in his interviews. ■

Alex Gibney

Early Bird Gets the Worm

A lesson in negotiation. Oregon media group wins favorable programming deal with cable operator before the Portland franchise is signed

MORRIE WARSHAWSKI

When the subscribers to Cablesystems Pacific (CSP) in Portland, Oregon turned their sets on last spring to the local origination arts channel, they were greeted with a rare treat: works by Northwest filmmakers packaged for cable in a one-hour format called *Media Mix*.

That first program featured two films directed by Carl Jones: *Savage!*, focusing on wrestling at the Portland Sports Arena; and *Nobody Lives Here*, an unflinching look at life inside Washington State Penitentiary, intercut with an interview with both films' cinematographer, Richard Blakeslee. One Portland critic called it "among the best television I've seen all year."

The Media Project, Inc. (MPI) is a non-profit organization devoted to helping independent media artists in the Northwest through a wide range of services, which include distribution of films and tapes, workshops, seminars, publications and advocacy. As independents around the country know, it is easier to shove a Betamax through the eye of a needle than to get a local cable operator to pay for airing independently produced work. How did The Media Project manage to make *Media Mix* happen, and what lessons can other indies learn from their tale?

In 1980, four companies were vying for the franchise that was eventually awarded to CSP (owned by Rogers Cablesystems of Canada). The Media Project's Board of Directors became involved in the franchising process early. A press release was sent to all the cable companies, asking in part that they "set aside, on a monthly basis, a specific amount of programming monies which would support the airing of regional works presently available and those in production." Meanwhile, the Board devised a model contract, and urged each cable operator to sign it during the bidding process, *before* the franchise was officially awarded. Thus a commitment in writing could be in effect while the cable bidder was still seeking community support, and willing to make compromises.

START BEFORE FRANCHISE

The original contract MPI devised was a beauty. It completely sidestepped the issues of public access programming (since this was

being handled by other local groups) and focused directly on the interaction between cable and independents. Among other things, it provided fair payment for the airing of monthly programs of independent film and video works, adequate publicity for each program, MPI's coordinating efforts, the annual production of 500 hours of new local programming by independents and the creation of a *Directory of Production Services*.

Two of the cable operators (the ones, coincidentally, who were not seen as serious contenders) were totally uninterested in talking to MPI. A third, Cox Cable, actually signed the contract and gave MPI a non-refundable deposit of \$1,500, thus proving the adage that it never hurts to ask!

But, as we learned in the winter of 1981, Cox did not get the franchise; the fourth contender, Cablesystems Pacific, did. They had been willing to talk to MPI, and agreed on many things in principle, but would not sign anything. Promises, promises.

In the world of cable it is not unusual for the first phalanx of a cable operation, the franchising team, to promise the moon and stars. It is also not unusual for the second phalanx, the programmers, to deny categorically any knowledge of those pro-

mises, to bitch about those "wild and crazy" franchising people and dismiss most of their actions as impetuous, ill-advised and committed in the intense heat of the franchising battle.

KEY WRITTEN COMMITMENT

I became Executive Director of MPI in the summer of 1980, and began rifling through our files to get a sense of our past dealings. Luckily, there was a letter from a development manager at CSP stating that a fund would be "earmarked for local program acquisition" and that MPI could "assume that most if not all of that money" would be available to it. As Adam Haas, Programming Director at CSP, says, "We have an enlightened management that believes local programming is an important service,"—another stroke of luck.

With letter in hand and good intentions on both sides, a contract for *Media Mix* was knocked out. It falls short of the "model" contract MPI had originally proposed, but is still a major step into the cable world for independents in the Northwest.

The agreement calls, in the first year, for the coproduction of six one-hour programs

Another 'Media Mix' offering: the locally-produced documentary 'They Hailed a Steamboat Anyplace' by Jack Sanders & Jim Blashfield

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featuring works from MPI's extensive *Program Catalog*, as well as interviews with the filmmakers themselves. A rate was negotiated for the payment of lease rights, for the works each to appear in one-month windows (with a maximum of six showings in any window), as well as an honorarium for the appearance of each filmmaker. After the initial lease period, MPI will own all future rights to the programs and can lease them to other cable operations or distribute them in any way it sees fit.

Haas notes, "What we are doing is different from anything happening in the whole country. Indies feel cable should be a bonanza for distribution of their work but right now they are having a hard time selling to cable. We know *Jaws 2* will make money on HBO, but we don't know what kind of impact independent work will have on our subscribers and on our profits, the bottom line in the industry."

It is still too early to gauge the response to *Media Mix* accurately, but so far indications are that press and subscribers are happy with the move. This augurs well for the future of independent work on cable channels around the country.

HOMEWORK!

There are some lessons that indies can learn from MPI's foray into cable: As

always, do your homework. Find out who the players are in your community, who is investing in each franchise and what each company has done with indies in other parts of the country. It is essential, too, to know the language of cable and to understand the needs of a cable operator. The whole issue, for instance, of multiple plays within a "window" is a key element in a cable deal.

"Cable is unlike any other animal in the communications media," says Haas, "because our programming is for special interest subscribers. Local programming will not be successful without numerous repeats. This has to be taken into account. It is not like we are trying to milk indies through repeats. We want to make sure viewers see the programming. It's the repeat showings that ensure viewership."

Since cable operators like to buy packages, it helps to approach them as a group or under the auspices of one organization that has some credibility in the media community. There are numerous advantages, from a cable operator's point of view, to dealing with an organization as opposed to individuals. It is much easier and less time-consuming to strike one deal for a package of works than it is to make deals for works on a case-by-case basis. An organization can act as the intermediary for guaranteeing the prompt delivery of works in good condition and disburse payments to artists, thus saving the cable company time and hassle. More important is an organization's ability to generate publicity for the programs through its own membership and press connections. This service, especially, is difficult for the individual media artist to provide.

Ed Geis, Arts Channel Coordinator for CSP, offers a last bit advice: "I cannot stress enough how important it is for independents to get a commitment in writing during the franchising process. *Media Mix* would not have happened without the franchising commitment." In MPI's case, meticulous records were kept of all meetings and telephone conversations. We would either draft a "note to file" or send a letter to all parties present at a meeting confirming any agreements and understandings made that day. As we learned, this type of documentation is often as good as a signed contract.

At first MPI approached the entire process of cable negotiations from a very aggressive and adversarial position. Once the contract was signed, however, CSP and MPI realized they were partners in an agreement that required mutual trust and cooperation. The success of *Media Mix* rests heavily on this cooperative relationship, the kind of relationship that more and more indies will want to cultivate as they become actively involved with cable operators in their communities. ■

Morrie Warshawski was, until recently, the Executive Director of The Media Project. He is currently working as a freelance consultant, writer and babysitter.

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Heated Exchange: Indies Confront PTV

Filmmakers cry censorship
and limited access—public TV execs cry
quality and journalistic standards

SUSAN LINFIELD

A volatile crowd of over 150 independent filmmakers confronted public television officials at the June 24 *FIVF* panel discussion *Clearing the Air: Independent Documentaries on Public TV*. Politically motivated censorship and independents' access to the air were the hot topics.

The forum was called in response to a number of recent incidents, including the rescheduling of Sharon Sopher's *Blood and Sand*; the National Endowment for the Humanities' attack on Helena Solberg-Ladd's *From the Ashes...Nicaragua Today* as "socialist-realist propaganda" (and "a piece of junk"); and the dropping of two CPB-funded films from the *Matters of Life and Death* series (see July/August *Independent*). The panel, moderated by *AIVF* Executive Director Lawrence Sapadin, included *Matters of Life and Death* Executive Producer Carol Brandenburg; Don Burgess, Station Manager of WHYY (Philadelphia); Barry Chase, PBS' News and Public Affairs Director; David Loxton, Co-Director of WNET's TV Lab; *New York Times* TV critic John J. O'Connor; and producers Sharon Sopher and Helena Solberg-Ladd. While (PTV) representatives tried to keep discussion within the context of the complex public television organizational structure, the au-

dience insisted that the issues be viewed as symptoms of the current atmosphere of political intimidation.

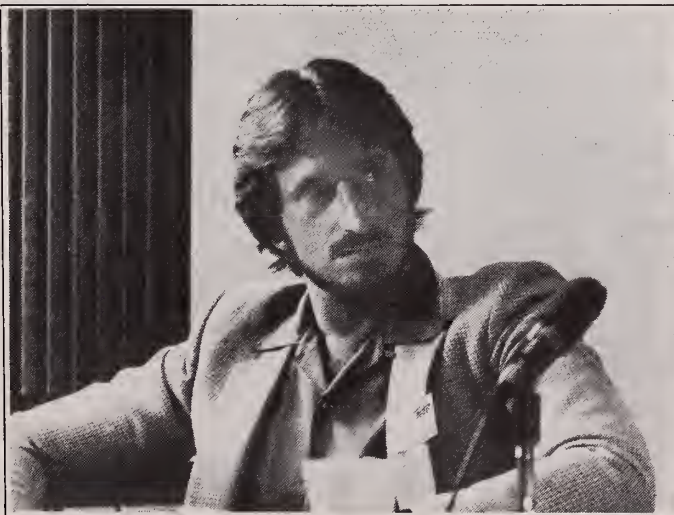
The most heated exchanges of the evening concerned questions of "standards." PTV representatives insisted that aesthetic quality and journalistic integrity, not political content, is the determining factor in PBS programming decisions. Carol Brandenburg said that CPB's move to can the two *Life and Death* pieces was essentially an aesthetic decision, and that the finished works were simply "different" from what had been promised. Don Burgess claimed that he does not run away from broadcasting controversial shows, but that he "damn well will look like a fool" if he airs a documentary whose information turns out to be "totally incorrect." (Has there ever been a case of this?) Barry Chase insisted that the postponement and rescheduling of *Blood and Sand* from prime time to a 10:00 pm slot (a move which had, in David Loxton's words, a "devastating" impact on the number of stations which carried the show) was due to journalistic weaknesses in the film.

WHAT IS QUALITY?

However, some of the panelists—and most of the audience—took sharp issue with the

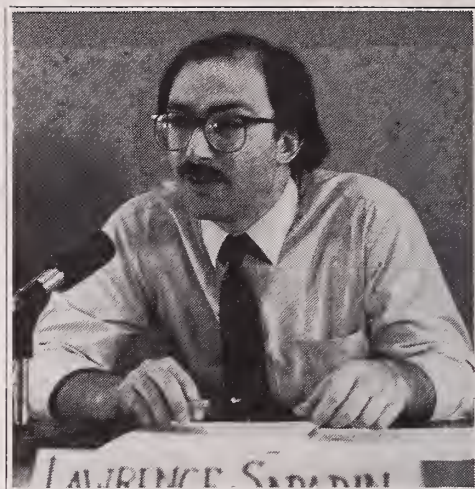
"quality control" interpretation of PBS programming. The reactions ranged from skepticism to outright derision. *Times* critic John O'Connor said, "I'm concerned because I sense a pattern of neo-conservative pall descending on PBS." (In a chilling parallel, he added that his own editors at the *Times* were exercising increasing editorial control over what he writes—particularly in his reviews of politically controversial documentaries.) Media Network director Marc Weiss warned that the *Blood and Sand* and *Nicaragua* controversies are only the "opening shots" in what is sure to be an ongoing struggle as the Reagan Administration clamps down, ideologically and financially, on the traditional "alternate" funding sources such as NEA, NEH and CPB. Solberg-Ladd called the PBS panel discussion which followed *Nicaragua's* airing, supposedly organized in the interest of journalistic balance, "a salacious attack on my film." (She also questioned—rightly so—why *AIVF* did not immediately support her and repudiate the NEH comments.) Chris Choy of Third World Newsreel claimed that CPB admitted that her film on Southeast Asian refugees wasn't aired for political reasons. Bart Weiss of West Virginia State College decried what he called PBS'

PTV panel divided on the question of 'standards' and 'taste.' (l. to r.) Barry Chase, PBS; Carol Brandenburg, WNET; John O'Connor, New York Times; Helena Solberg Ladd, independent producer





During forum, producers & public TV reps debate whether public television is under scrutiny from Washington. (l. to r.) Sharon Sopher, independent producer; David Loxton, WNET; Lawrence Sapadin, AIVF



ODESSA FLORES

"thought police mentality," whereby the public is deemed too ignorant of an issue to be exposed to a supposedly partisan treatment of it (this was one of Chase's reasons for axing *Blood and Sand* from prime-time). Jay Kaplan of the New York State Council for the Humanities summed up, "The good news of the evening is that censorship is still disavowed by its practitioners; the bad news is that 'quality' and 'journalistic integrity' are now the explanations for its practice."

THE PRIME TIME BROADCAST CARROT

The controversy also extended to the relationship between producers (the station units, such as WNET's TV Lab, which produce shows) and programmers (PBS, which decides when those shows will be aired). Increasingly critical is PBS' growing role in determining not only when programs will air, but also which programs and in what form. The promise of prime time broadcast is now the "carrot" PBS can use to achieve its desired editorial changes, a trend which Loxton said he "adamantly" opposes. "What I will not allow to happen," he said, "is have the programmer come in and require changes as a condition for getting a show onto prime time." In fact, however, this is precisely what did happen in the case of *Blood and Sand*, at least according to Chase. He has said that *Blood and Sand* lost its prime-time spot because Sopher refused to make some "requested" changes. If this is true, it seems clear that the power relationship between PBS and producers needs to be changed if further PBS editorial control is to be avoided. Protests by WNET station producers will evidently not be enough.

Of even more concern to filmmakers is the question of in whose interests PTV programming and funding decisions are made. Congress established the public broadcasting system precisely as an alternative to commercial TV, specifying that "diverse" views should be encouraged. Speakers at the forum pointed out that the "P" stands for public; as

Chris Choy put it, CPB told her "to make her film for Joe Blow from Ohio, but this is a multi-class, multi-national country." Some people seemed genuinely surprised at the power that a few individuals such as Chase exercise in determining what will and won't be seen; as AIVF President Jane Morrison said, "Personal decision-making has no place in public television. The real issue of this evening is: how is information going to get out to the American public?" Still others cautioned that, as a practical matter, the area of political documentaries is one of the few niches public TV can carve out for itself today, as the cable companies increasingly take over the production of "upscale" culture programs which used to be public TV's domain.

IDEAS FOR CHANGE

Some specific ideas for change emerged from the meeting:

1. *Written contracts.* Sopher suggested that, "for protection," independents should enter into a contractual agreement with PBS, "saying an agreement has been made to air X program at a particular time, without changes." This will help prevent sudden rescheduling or the kind of demands for editorial changes Sopher faced.

2. *A documentary series time slot without a*

thematic umbrella. PBS insists that, without a permanent, stable time slot set aside, local stations will not accept independent documentary programming. Independents insist that, as Ralph Arlyck put it, "Being forced into categories that don't fit is death." The solution: reserve a time slot each week for independent documentaries, so station programmers can have the security of knowing what to plan for, without twisting the films into conformity with some meaningless thematic structure such as "matters of life and death." (see box below)

3. *Democratization of the PTV decision-making processes.* Public TV—supported by public money and supposedly accountable to that public—should not be run like private TV, with a small group of career executives deciding what we have the right to know. (In fact, PTV is resembling the commercial stations more and more, for as the Administration decimates government funds for PTV, corporate donors such as Exxon play a growing role in deciding what reaches the air—not by censoring programs they don't like, but simply by refusing to put up the necessary money.) The problem with PTV is not the individuals who run it so much as the structure which allows them to—a point that was often obscured at the meeting. Structural changes in the entire PTV funding and programming system are needed.

On a more general plane, it seems clear that the ideological content of the media in this country is coming under intense scrutiny. The recent controversies are, indeed, only the "opening shots." Independent filmmakers must continue to try to develop a unified response to the attacks on our right to public television access. We should also remember that it is not just by chance that, during the 1950s, the filmmaking industry was targeted for some of the most visible, vicious and effective blacklisting in the country. ■

Susan Linfield is a writer and independent documentary filmmaker who currently works at Short Film Showcase.

Categorically Speaking

In the latest issue of its official newsletter, the CPB has announced a liberalization of its funding guidelines for the "Matters of Life and Death" series. It will now accept proposals which don't fall into that mysterious category. Does this mean that CPB is dropping the thematic pretense for this series? Not quite. The CPB will now consider "proposals dealing not only with Matters of Life and Death, but also 'Matters in Between.'" The catchy title for the new series? *Life and Death and Other Matters.*

Groundwork for A Niche of Our Own

*Proposed public TV marketing project
would break down barriers to nationwide broadcast
by offering programs to fill a regular slot.*

LUCINDA MERCER & NANETTE CUCCIA

What does a public television programmer think when he or she hears from an independent? When Independent Cinema Artists and Producers, a non-profit distributor to cable, asked for their reaction to independents' work, twenty-six programmers gave twenty-six different responses. Why this variety? Partly because there is great variety in the public television system. Some of the 288 stations are government- or community-owned, some are college affiliates or public, non-profit corporations. Some, like WNET, KCET and WGBH, are producing stations: they provide much of the programming seen on PBS. Others have a specialty; for example, KOCE in Huntington Beach, California is a much smaller producing station which focuses on educational and how-to programming, providing approximately 2/3 of the PBS telecourses. The rest of the stations, though, do very little producing and must purchase 50 to 90% of their programming. They rely on PBS for prime-time programming (*Dance in America*, *Masterpiece Theatre* etc.), and of course, a few hours of news accounts a day. What about the rest of the time? They show old movies, reruns of "classic" television shows and, we hope, independent film and video.

To lay the groundwork for the public television marketing project, ICAP selected stations of all different sizes, size being determined by their "buying power." A station's buying power is a measure of its funding level, CPB Community Station Grant, audience and several other factors. Buying power is used in cooperative buying situations, such as PBS' Station Program Cooperative, where the prime-time schedule is marketed, to determine how much an individual station will pay for a program. A station with a buying power of 2% will therefore pay \$2,000 for the rights to broadcast a show which cost \$100,000 to produce. If enough stations buy a program, then it is scheduled.

When ICAP spoke with station managers in June, it found most extremely friendly and helpful. The survey questions focused on several basic areas: kinds of programming used and amount of payment; interest in independent work and time now spent working with independents; length and subject matter

preferences; and the technical problems of promoting, feeding, previewing and taping our weekly two-hour feed of independent film and video.

Here again, there were a wide variety of answers. Interestingly, most programmers don't really know how much they spend on a program; they just deal in terms of total budget. However, when we named a per-minute figure based on their percent buying power times \$500 a minute, most did not flinch. Indeed, some named figures much higher than that as a reasonable price for "high-quality" work.

EFFICIENCY PITCH

What about the amount of time they spend working with independent producers? We were hoping that our weekly market of independent work, offered on standardized terms so the negotiating and transaction costs are cut down, would appeal on the basis of efficiency. Maybe, maybe not; the answers differed widely on this question too. Nathan Katzman of KQED in San Francisco figured that they spend the equivalent of one full-time person's salary on working with independent producers. On the other hand, Fred Willis at WKNO in Memphis, Tennessee said that they don't see even one independent a month. The Bay area is teeming with indies, and KQED is more dedicated to local issues and local production than most. That clearly is not the case in Memphis. Only one programmer, Dan Everett at WGBH, picked up on the efficiency aspect immediately.

There was also no uniform opinion as to the subjects and lengths most desired. Half and full hours are clearly preferred, since stations don't need filler to round out the hour, but several programmers mentioned that odd-length programming was okay if it would work for a pledge drive. They were almost unified on filler, but not quite. Most are dying for it; a couple said, "No way." They have more than they need, and besides, they can get it cheap. The question of subject matter was worse. Every possible category was mentioned—science, documentary, comedy, drama, arts—but none by all. The only thing everyone agreed on was that documentaries should be balanced and fair. No station

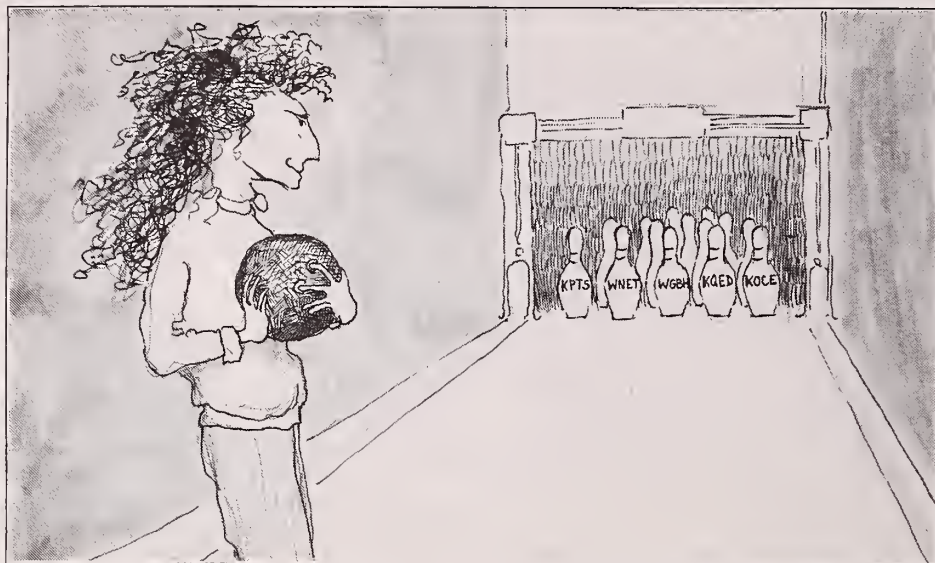
has enough money to present the other side of a one-sided program.

This brings us to the one point on which all the programmers united: grave concern for the "quality" of independent work. Because they need high quality, both to satisfy PBS standards and to attract viewers, all the programmers felt they would have to preview all the work offered in this market. Quality, an ambiguous term at best [See *Susan Linfield's* article, page 11, for further discussion of the quality question.—Ed.], means here that production values are high, the presentation is interesting and the work has a professional and finished quality. A program dropped by PBS for quality reasons would not be picked up by an individual station. However, a controversial program not taken by PBS might well be purchased by an individual station which does not have to be as politically careful as the national system does. As Arthur Hook of KUID in Moscow, Idaho put it, "There is nothing magic about independent work." Al Rose, Director of Programming at WNJT in Trenton, New Jersey was even stronger about it, commenting, "Independent work has no appeal; the audience wouldn't watch it." Luckily, not everyone feels this way and most are more than ready to give it a try.

The need to preview brought up some interesting technical questions with respect to the number of feeds necessary when they tape for preview and broadcast, etc. Most programmers wanted two feeds, one for preview and one for real, but again there was no uniformity as to the best time to feed.

The Public Television Marketing Project is a first step towards lowering the barriers faced by independent producers. By making access as easy as possible for both sides, independents, stations and audiences stand to gain. As Gerald Dodd of WPTD in Dayton, Ohio said, "Building new links with independent producers will be insurance for the continuation of public television service." ■

Lucinda Mercer works at Independent Cinema Artists and Producers. Nanette Cuccia is studying telecommunications at New York University and works as a marketing analyst for United Satellite TV.



JOHN GREYSON

Public TV Market Project for Independent Programming

The public television marketing project will develop, test and evaluate a regular weekly "market" for offering independently produced film and video to the public television system. On another level, it will also analyze and map the interest of public television stations in the wide variety of formats and genres that characterize independent production. Specifically, it is designed to:

1. Facilitate independent access to the interconnect by providing an efficient administrative service;
2. Schedule feeds at regular times to build station familiarity with the service;
3. Standardize terms in order to eliminate the transaction costs of individual negotiations;
4. Maximize flexibility for stations by permitting individual licensings on a per-minute basis;
5. Pool promotional expenses involved in mailings, telephone follow-up, and use of the DACS; and
6. Provide for and test two alternative promotional strategies: a) Packaging and promotion of individual feeds by national independent programmers such as Global Village; and b) Encouraging participation by local media arts organizations in the licensing, packaging and promotion process—preferably in concert with local public television, but with the option of acting independently.

The project is to be distinguished from past series or package offerings of independent work to public television. It will be conducted as an open market with no prescribed themes or limitations on form

and content; in other words, it will serve as a common carrier rather than a programmer. It may include one or more small packages assembled by independent programmers, but even within these packages, material may be licensed selectively. The initial schedule of 15 weekly two-hour feeds will be assembled by category, but for the purpose of making the material accessible to station programmers and to facilitate evaluation of the project.

CONSULTANTS FOR CREDIBILITY AND PROMOTION

A programming consultant with a background in public television programming will evaluate submissions. A title will be accepted if, in the opinion of the consultant, it is likely to be licensed by at least 10% of the system in terms of buying power. The programming consultant will also be responsible for supervising flagging, in accordance with PBS practices, and general promotion of the market to the stations.

A marketing consultant will have primary responsibility for evaluating the results of the project. He or she will also refine the methodology, see that the feeds are assembled in a consistent and categorical manner and ensure that procedures are standardized as much as possible.

Submissions will require an evaluation fee (\$20-40, depending on length and format) to help defray administrative costs and permit processing of however many submissions are actually received. If a title is accepted, the producer must then provide a 1" or 2" broadcast-quality video master or pay the costs of transfer (approximately \$135/hour for film). The producer will be

requested to provide 8½" x 11" promotional materials, which will be bound and mailed without cost. Independent programmers using the market will be subject to the same costs as individuals, but their submissions will not be subject to rejection.

Titles will be offered at a uniform rate of \$500/minute times the individual station's proportional buying power. *E.g.*, WQED in Pittsburgh is listed at 2% of station buying power, so it would pay \$10/minute. Offered material will be sold regardless of the number of stations choosing to purchase. Terms will be standardized: unlimited plays for six months on a non-exclusive basis for short titles, and for longer titles, the public television standard of four "releases" in three years with exclusive local broadcast rights. There will be no reserve price or "minimum buy." A station will therefore be assured of the title's availability, cost and terms without further inquiry or negotiation. Surcharges, 10% for administration and 5% to PBS for use of the interconnect, will be added to licensing fees to help cover operational expenses. Thus, WQED would pay an additional \$1.50/minute for a total of \$11.50/minute with the full \$10/minute going to the producer (unless, of course, the work is submitted through a distributor).

MEDIA ARTS GROUPS INVITED

Participation of local media arts organizations is sought to increase the visibility of the offering, to facilitate packaging and promotion at the local level and to provide a unique opportunity for coordination between local public television and media arts organizations. There will be no attempt to prescribe the form this relationship would take. A wide variety of arrangements are possible. A media arts organization might simply suggest station acquisition of particular titles; it might offer to promote particular titles, if the station will acquire them; or it may seek local underwriters for creating a package of its own design.

It should be emphasized that this is a market access project and that costs and risks are being borne by the producers, distributors or independent programmers. Solicitations will explicitly acknowledge these risks. It will also be clearly stated that the project is an experiment and that, given the limited schedule, there is no guarantee that all material judged suitable for public television can be scheduled. Of course, if the project demonstrates the viability of an ongoing market, then all suitable material will eventually be offered. The evaluation fee is designed to provide means for continuing under propitious circumstances, and for this reason submissions may be held until the viability of the service can be determined. ■

AIVF FORUM

Unions Vie For Indie Biz

Last December, *FIVF* held a forum at which representatives of the Writers' Guild, Directors' Guild, NABET and IATSE addressed *AIVF* members on the possibilities (and impossibilities) of shooting a low-budget production with a union crew. Subsequently, *AIVF* established an Ad Hoc Independent Producer/Union Committee to explore the issues raised at that forum further.

Since then, the Committee has met with Tom Turley, Business Manager of NABET 15, John Sucke, Assistant Executive Secretary of the Screen Actors' Guild (SAG) and Doug Hart, Vice President of IATSE Local 644 (camera) to discuss individual contracts.

Lately, there has been an explosion of activity within the unions and guilds around the low-budget issue. In mid-June, the East Coast Council of IATSE voted to address the issue of low-budget production formally. "We will address ourselves to the size of the

crew, cut out manpower where it's not needed. We'll see certain artists working for scale and we'll change some of the working conditions for a picture," said Council Chairman Edward Callaghan in *Hollywood Reporter* (6/17/82). "We're going to show the producer that whatever money he can get to produce, we'll come in within the budget he projects with the best work."

Just two weeks later, the Council of Motion Picture and Television Unions, which includes the DGA, SAG, WGA, American Federation of Television and Radio Artists, Theatrical Teamsters and United Scenic Artists as well as the nine IATSE locals represented by Callaghan, called a special meeting resulting in a resolution to formulate a unified low-budget policy for all the Eastern unions and guilds.

On Wednesday evening, September 22, 1982, representatives of the Directors'

Summary of Minutes

The *AIVF/FIVF* Board met on July 7, 1982 and took up the following matters:

● **ICAP PTV MARKETING PROPOSAL.** The *AIVF/FIVF* Board unanimously endorsed a proposal by Independent Cinema Artists and Producers (ICAP) for marketing and satellite distribution of independent programs to public television stations. [See article page 13.]

● **ELECTION OF OFFICERS.** Robert Richter, President; William Greaves, Vice President; Lillian Jimenez, Chair; Kathy Kline, Secretary; Matt Clarke, Treasurer.

● **PERMANENT BOARD COMMITTEES.** The decision to establish permanent board committees grew out of discussions held at a recent day-long Board/staff retreat. The following committees were authorized by the Board:

A. Executive Committee (includes regional growth and chapter development): Jimenez, Richter, Clarke, Sapadin (ex officio)

B. *AIVF* Membership Committee (in-

cludes regional growth and chapter development): Richter, Kline, Turley
C. *AIVF* Advocacy Committee (cable, PTV and other media issues): Greaves, Richter, Dan Edelman (alternate)
D. *FIVF* Development Committee (fundraising, Advisory Board development): Jimenez, Richter, Greaves
E. *FIVF* Program Committee (seminars, screenings, workshops, festivals, publications including *The Independent*): Clarke, Figueroa.

AIVF and *FIVF* encourage membership participation in their standing committees. If you are interested in any particular aspect of our work (advocacy, screenings etc.), join a committee today. Have a say in what your organization is doing. Call (212) 473-3400 or write: *AIVF*, 625 Broadway, 9th floor, New York NY 10012.

AIVF Board meetings are generally scheduled for 7:30 pm on the second Wednesday of each month. Meetings are open to the public. Members are encouraged to attend and share their views with the Board. For precise date call the *AIVF* office. ■

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

- Sony AV-8650 1/2" reel-to-reel editing deck (no forward drive, needs minor repairs)...\$50



DeMOTT/KREINES FILMS

—*Union Committee*

At this point, many people are wondering if they will ever see the much-disputed film. "Due to the objections of some of the Muncie people, we are still trying to decide whether to release the film," says DeMott. For information contact DeMott/Krienes Films, 5330 Kennedy Ave., Millbrook AL 36054.

—Kathleen Hulser

SEPTEMBER 1982

FESTIVALS

Telluride: A Trip To the Celluloid Canyon

PACHO LANE

Bill and Stella Pence are the founding directors of the successful and prestigious Telluride Film Festival. In addition, they have also created a second festival, the Santa Fe Festival, which is now entering its third year.

PACHO LANE: How did you start Telluride?

STELLA PENCE: Originally we got involved because our friend, James Carr, was curator of film at the George Eastman House. When he came out to see our theater in Aspen and do a program, we asked him to do another one at our theater in Telluride. It was such a blending of talents—his and Bill's, and also Tom Luddy's (then director of the Pacific Film Archive and co-director of Telluride and Santa Fe), that we decided it would be a great idea to do a film festival and just have a good big party. We knew a lot of people in distribution and production who we wanted to bring together. So it began without any grandiose ideas. After the first weekend, we saw that we really could make a contribution, filling a hole in the film festival scene.

PL: Is your commitment more altruistic or financial?

SP: We don't think in those terms. It's certainly not a financial commitment because it doesn't make any money. We take a very small salary, and most of the work is volunteer. It's a struggle every year to keep it going. It's almost gotten bigger than we are.

PL: What's the program at Telluride?

SP: Entirely eclectic. We like to draw attention to things you can't see anywhere else. We like people to come with their eyes wide, wondering what they're going to see, and then go home having seen an old Russian serial, and found out what a camera operator or an art director does, and how a director directs a film.

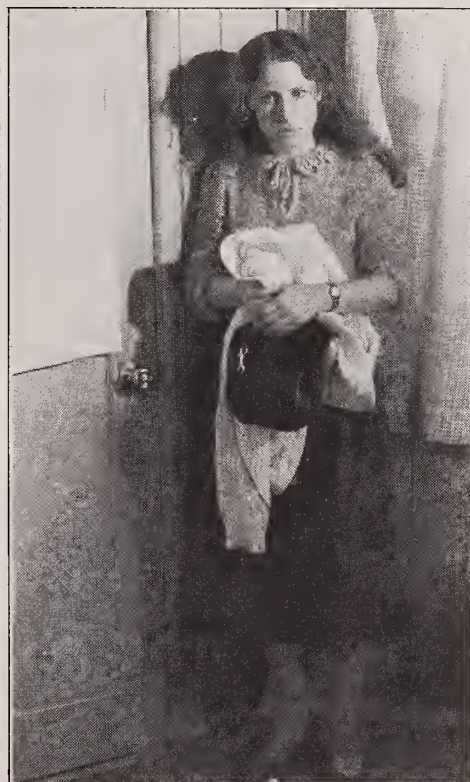
PL: Have you always had seminars as well as films?

SP: It's tough to get the guests and the participants together without a forum for conversation, although it's easier in Telluride

because the town is very small. You meet everybody everywhere you go—you can't help it! We do it in the park at Telluride, and set up a dummy question to get conversation rolling. Then people can ask the filmmakers whatever questions they like.

PL: What makes Telluride so successful?

SP: Our mentor in film festivals was Albert Johnson, whose San Francisco Film Festival was legendary. We used to go regularly, and we got from Albert many of the ideas we use: tributes, clips. But Telluride is unique because people come from all over the world and all film disciplines, and they're together in this box canyon for four days, like an incubator. It's a terrifically intense experience, and there's enormous exchange between the townspeople, the festival attendees and the guests. Telluride is not at all commercial, far less so even than Santa Fe. No star-gazing, no autograph hunters.



'Dan's Motel' by Jerry Barrish, one of the few American dramatic features chosen for 'New Directors/New Films'

PL: Who picks the films at Telluride, and how?

SP: Bill, Tom Luddy, Bill Everson and I usually pick them. People send films to us.

PL: You mean it's not by invitation only?

SP: No, no. We welcome films and look at everything we get (pant, pant). We go after some things, and then some stuff comes to us. For example, last year Volker Schlöndorff called us to say, "I want my new film to premiere at Telluride; I'm going to pick it up at the lab and bring it myself." And he did. Bill and I will be looking for films at Cannes this year, but not from Schlöndorff or Dusan Makavejev, because they'll come to us. We look for little films that won't get anywhere, won't get American distribution. For example, *My Dinner with Andre*: Louis Malle called Tom and said, "I want you to show this at Telluride," so Tom sent us a print, and we loved it and showed it.

Right now it's much easier for us than ever before. Even the majors are starting to court us which is a riot! So if someone calls to ask, "Gee, how can I get a film in Telluride?", I say: send it, we'll look at it and let you know. No entry forms or fees, no competitions—we don't have anything like that because it's strictly an informal thing. But do send films by the beginning of July.

PL: What are the benefits to the filmmaker?

SP: It's the annual meeting place of the Association of Specialized Film Exhibitors, people who own art theaters all over the country. Every year they converge on Telluride to see one another and the films. So, for a filmmaker who wants to reach these specialized exhibitors, it's a perfect forum. For another thing, Telluride has garnered—one of those sweet-mystery-of-life things—a reputation for real excellence in programming, and when a film plays at Telluride, that means something. Distributors like New Yorker Films, New Line and Films Inc., who handle films out of the mainstream, want their films to show in Telluride because they know they'll get a real launching. But most of all, Telluride is a chance to come together. That's what really makes a film festival successful—the innovation in what you see and the opportunities to talk with the people who made the films.

PL: How can festivals be more responsive to the needs of independents?

SP: That's a toughie. I know there's a real need because of the onslaught of films we get every year from independents. We have found that when we show an independent film—no matter what the length—it's always much more successful and far more openly received if shown in conjunction with a non-

independent film. So to help the independents, a festival should try to get the largest audience for their films. For example, our 2 o'clock show is always packed, and we'd show Schlöndorff's new film with an independent short, and if it's good, we've done the filmmaker a good turn, because people will go away saying, "Hey, Pacho Lane's was pretty damn good and I never would have gone to see it if I didn't have to." Maybe independent filmmakers would rather die than admit that kind of thing. ■

*Pacho Lane is a Santa Fe filmmaker whose most recent film is **Stoney Knows How**.*

San Francisco

After a long period of indecision and a series of turnarounds, the directors of the *San Francisco International Film Festival* have announced their decision to merge their festival with the *Los Angeles Film Exposition (Filmex)*. The San Francisco International Festival will not be held this November as usual, but rather in March 1983 just prior to Filmex.

The main reason for the reorganization is money. A nearly \$100,000 deficit inherited by the new directors in 1980 has swollen to almost \$200,000, forcing a number of cost-cutting strategies. Films will still be screened in San Francisco at two theatres for twelve days, but cooperation with Filmex, which is also heavily in debt, will enable both festivals to save money. The areas of cooperation will include scheduling some of the same films, thereby sharing the expenses of bringing those filmmakers to the West Coast; sharing the costs of previewing films; and preparation of joint promotional materials.

Furthermore, selections will be made by continuing directors Tom Luddy (programmer for both the Telluride and New York Festivals) and Mel Novikoff (owner of the Surf Theater Chain), who both travel extensively in search of films anyway, and Gary Essert of Filmex. Noted film scholar Albert Johnson will be leaving the festival, and Peter Buchanan, a San Francisco attorney, will continue as Executive Director.

An earlier plan announced at a press conference on July 16 called for holding the competitive section of the Festival, which reportedly pays for itself, without the added "luxury" of openings, retrospectives and special programs. This plan was abandoned less than a week later, however, when it was learned that the Academy of Motion Picture Arts & Sciences was pushing back its qualifying deadline for documentaries to October 31.* Lacking is the incentive for producers to enter in order to qualify, and unable to put the festival on any sooner, among other reasons, the organizers decided to move the entire event back to March.

Other events of the San Francisco International Film Festival will be held as planned.

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An Australian Film Festival will be held in San Francisco on November 9-13, and the third annual Bay Area Filmmakers Showcase, co-sponsored by the Film Arts Foundation, will be held from November 14-17.

*For more information on qualifying for an Academy Award, write AMPAS at 8949 Wilshire Blvd., Beverly Hills CA 90211, or watch for details in the October *Independent*.

—Wendy Lidell & Gail Silva

New Directors/New Films

New Directors/New Films, held in April, is a presentation of the Film Society of Lincoln Center, which also sponsors the New York Film Festival. According to Festival Director Wendy Keys, the event is a survey of world cinema stressing European and Third World films, rather than American work. She explained that they look for "quality" films with little prior New York or US exposure, and prefer films over one hour in length. Most of the American documentaries screened in the festival over the last three years, however, actually ran between 30 and 60 minutes. These include: *De Kooning On De Kooning* by Charlotte Zwerin, *Brooklyn Bridge* by Ken Burns, *Clotheslines* by Roberta Cantow, *The Willmar 8* by Lee Grant, *Possum Living* by Nancy Schreiber, *Tapdancin'** by Christian Blackwood, *Memories of Duke* by Gary Keys, *The Phans of Jersey City* by Abbie Fink and *Daughter Rite* by Michelle Citron.

Practically all foreign films shown at the festival have been dramatic features, while John Sayles' *Return of the Secaucus Seven*, Jerry Barrish's *Dan's Motel* and Wayne Wang's *Chan is Missing* have been the only American features selected since 1980. Although New Directors/New Films offers no competition or honorarium, it's a prestigious showcase that attracts top film critics as well as the public. To cite one example of the power of the press: after Vincent Canby's *New York Times* rave review, *Chan is Missing* immediately found a distributor and embarked on a successful New York theatrical run. "The festival people did

everything they could to recommend my film to other people and places," said Jerry Barrish, noting that he was able to make extensive new contacts.

Selections are made by Wendy Keys, Joanne Koch and Richard Roud of the Film Society of Lincoln Center and Larry Kardish and Adrienne Mancina of the Museum of Modern Art. The festival, previously held at the museum's auditorium, was moved in 1982 to the larger Festival Theatre on 57th Street, yet it still sells out at many performances.

The festival selections are now also shown at the Denver International Film Festival shortly after their New York run—significantly since Denver has become the headquarters for the nation's cable TV industry.

Films in 35 and 16mm may be entered from mid-October to the end of February by calling or writing any member of the selections committee at: The Film Society of Lincoln Center, 140 West 65 St., New York NY 10023, (212) 877-1800 ext. 489; or Museum of Modern Art, 11 West 53 St., New York NY 10019, (212) 956-7094/4206.

—WL

Festival Bureau Scores

This year the Festival Bureau has been particularly effective in supplying festival programmers with information on newly completed works. The payoff is that festival directors are responding by programming more and more independent work. For example, by the time this issue went to press in July, the films listed below had been selected for screening in the 36th Edinburgh International Film Festival. Director Jim Hickey was still looking at material sent in the *FIVF* group shipment and expected to choose several more. This year Edinburgh selected approximately one out of three American films sent by *FIVF*; and of those, all but four of the filmmakers are *AIVF* members.

- *Stoney Knows How*, Pacho Lane;
- *The Last to Know*, Bonnie Friedman;
- *The Curse of Fred Astaire*, Mark Berger;
- *Open Line*, Aleksander Zivanovich;
- *In Our Water*, Merg Switzgabel;
- *Clotheslines*, Roberta Cantow;
- *A Crime to Fit the Punishment*, Barbara Moss/Steve Mack;
- *D as in Dynamite & Louise Smells A Rat*, Anne Flournoy;
- *The Woman Behind the Image: Judy Dater*, John Stewart;
- *Miami is OK*, Steven S. Weiss;
- *The Case of the Legless Veteran*, Howard Petrick;
- *Between Rock and a Hard Place*, Kenneth Fink;
- *An Acquired Taste*, Ralph Arlyck;
- *Boccioni's Bike*, Carl Battaglia;
- *Manifest Destiny*, Joseph Yacoe;
- *Juggling*, Elizabeth Sher;
- *Nick Mazucco: Biography of an Atomic Vet*, Richard Schmiechen. ■

—Kathleen Hulser

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MORE FESTIVALS

MORE FESTIVALS has been compiled by Linda Ann Lopez and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. If your experience with a particular festival differs from our account, please let us know so we can improve our reliability.

Domestic

● **AMERICAN PERSONNEL AND GUIDANCE ASSOCIATION FILM FESTIVAL**, Mar. 20-23, held in conjunction with the annual APGA conference attended by approximately 9,000 professionals in such areas as counseling & guidance, rehabilitation, psychology, sociology, career education, human rights & human development. Descriptions & buying information on all selected films and tapes will be printed in the official convention program. Winners will be featured in the APGA newspaper, distributed to all 40,000 members. Four winners selected from 25-30 films & tapes shown. \$30 entry fee; additional \$30 projection fee if your film/tape is selected. Enter by Oct. 15. Contact: Lisa Block, APGA, 2 Skyline Place, ste. 400, 5203 Leesburg Pike, Falls Church VA 22041, (703) 820-4700.

● **BAY AREA FILMMAKERS SHOWCASE**, Nov. 14-17, is co-sponsored by the San Francisco International Film Festival & the Film Arts Foundation (FAF). It's a non-competitive festival that accepts films in 16 and 35mm completed since May 1981 & not previously entered in the festival. The filmmaker must have been living in the San Francisco Bay Area during the time of the film's production. Selections are made by Gail Silva, director of FAF, John Webber, longtime coordinator of the Showcase, and Tom Luddy, special projects director for Francis Coppola. Additional curators are brought in to help formulate the several special programs held during the Showcase, such as the Animation Program. Seminars are held as well. Entry deadline: Sept. 17; no fee. For forms and info contact: Gail Silva, Film Arts Foundation, 2940 16 St. #105, San Francisco CA 94103, (415) 552-870.

● **FILMFEST MIDWEST**, Mar. 11-13, is the major educational film market in the Chicago & Midwest area. Patterned after the American Film Festival, it features categorically organized screenings & workshops with invited filmmakers; no competition. Approximately 170 shorts & 10 features are selected for screening from 400-500 entries. Over 1,100 teachers & film librarians attend, as do many of the major film distributors. All film gauges & videotape accepted. Entries due Oct. 15; fees range from \$20 to \$35 depending on length. Contact: Charles Boos, Midwest Film Conference, PO Box 1665, Evanston IL 60204, (312) 869-0600.

● **FREEDOMS FOUNDATION NATIONAL AWARDS**, February, recognize deeds that support America, contribute to citizenship & suggest solutions to problems. 400 awards presented to outstanding individuals in many cultural categories including motion pictures & TV pro-

grams. Works should treat the theme that "we are fortunate to live in this country." Enter by October. Contact: Freedoms Foundation at Valley Forge, Valley Forge PA 19481, (215) 933-8825.

● **INTERNATIONAL UNDERWATER PHOTOGRAPHIC COMPETITION**, October, held to encourage excellence in underwater photography, both still & motion. At least 30% of each film in 16mm & Super-8 must be exposed underwater. Plaques & certificates are awarded by judges who screen the first twenty minutes of each submission. Fee: \$5; enter by October. Contact: Steve Iorger, Underwater Photographic Society, PO Box 7088, Van Nuys CA 91409, (213) 367-7635.

● **NEW RIVER MIXED MEDIA GATHERING**, Oct. 22-23, sponsored by the North Carolina Independent Film and Video Association (NCIFVA) & Appalachian State University. Its purpose is to encourage local students & independents to produce media in Super-8 and 16mm. There is no competition, but screenings & workshops are attended by over 200 people including students, librarians & film users. This year's speakers will be Jim St. Lawrence from the New York Institute of Technology & filmmaker Jane Aaron. Enter by

October; \$5 fee. Contact: Joseph R. Murphy, Appalachian State University, Educational Media Department, Boone NC 28608, (704) 262-2243.

● **CHARLES GREEN CENTER FOR FILM ARTS** extends invitation to filmmakers w/ 30-min. maximum Super-8/16mm films to 12th Open Screen Film Festival, held in late Sept. Audience will select 3 best films. First prize winner eligible for First Grand Prize Film Festival in Oct. Send \$1, prepaid postage & insurance w/ films to: Charles Green Center for Film Arts, 58 East 3 St., NY NY 10003, (212) 260-2123.

Foreign

● **BILBAO INTERNATIONAL FESTIVAL OF DOCUMENTARY & SHORT FILMS**, Nov. 29-Dec. 4, held annually in the Basque area of Spain. Established in 1959, the festival's motto is "Understanding between men through the image." Progressive films are welcome at Bilbao, & Americans took the grand prize of 300,000 pesetas in 1980 and 1981. They were *Controlling Interest: The World of the Multinational Corporation* by Larry Adelman & *El Salvador: Another Vietnam?* by Tete Vasconcellos and Glenn Silber. Silber reports that they have yet to receive their award or their film, but Adelman waited quite a long time the previous year & finally received both. His conclusion is that such problems could be eliminated by attending the festival. Bilbao once enjoyed a good reputation, but because of political upheaval in the area has experienced some decline. Prints accepted in 16 or 35mm in the categories of Fiction, Animation & Documentary. Fictional & animated shorts limited to 60 min., but no length requirement for documentaries. No entry fee; entrant pays postage. Deadline: Sept. 15. (FIVF has requested an extension to Oct. 1.) Contact: Colon de Larreategui, 37-4° dcha, Bilbao, Espana.

LOW BUDGET FEATURE FILMS

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● **FESTIVAL DEI POPOLI**, Dec. 3-11. Translated as Festival of the People & established in 1959, dei Popoli mainly showcases social documentaries. For the first time this year, special projections will be organized in a market section for both public & private TV distribution as well as invited theatrical buyers. Dei Popoli is said to have been poorly organized in the past, but we have received no recent reports either way. Films can be any length in 16 & 35mm; a video section will be added this year. There are cash awards for Best Documentary, Best Documentary for TV & Best First Work. American work has always been welcomed by the festival. Last year, an estimated 30,000 spectators attended. No entry fee. Enter by Oct. 25. Contact: Antonio Breschi or Mario Simondi, Via del Proconsolo 0-50122, Florence, Italy.

● **INTERNATIONAL AMATEUR SPORTS FILM COMPETITION**, Nov. 5-6, held in Mulheim/Ruhr every two years, encourages an interest in moving pictures about sports in the widest sense. The competition is meant for amateurs only. This year, for the first time, video will be accepted. Films in Super-8, 16mm & all video formats will be admitted in the categories of Documentaries, Eyewitness Accounts, Current Affairs, Short Films, Cartoons, Light Entertainment, Educational, Instructive & Scientific. Silent films are accepted. Films should not exceed 20 min. in length. Substantial cash prizes awarded to winners. No entry fee; entrant pays postage. Deadline: Oct. 15. Contact: Heinrich-Thone-Volkshochschule, Bergstrasse 1-3, Postfach 12 20, D-4330 Mulheim/Ruhr, West Germany.

● **INTERNATIONAL FESTIVAL OF SUPER-8 FILM**, November, sponsored by University of the Valley, Cinematica la Tertulia & the Chamber of Commerce, was established in 1980 with the intention of improving independent filmmaking by bringing Super-8 filmmakers together to view each

other's work. Annual festival is open to all, with an average of 64 entries from 6 countries & an attendance of 10,000. Super-8 entries accepted in any language with subtitles in Spanish, in categories of Amateur, Professional, Scientific & Experimental. Include a short synopsis of film. Silver plates awarded to each category for Best Director, Best Film, Photography, Editing & Sound, with judging by 5 international filmmakers and critics. Entry fee: \$5. Deadline: October. Contact: University of the Valley, Rodrigo Vidal Medina, Unidad de Recursos Pedagogicos, Apartado Aereo 2188, Cali, Colombia.

● **NATURE, MAN & HIS ENVIRONMENT INTERNATIONAL FILM FESTIVAL**, November-December, gives exposure to films that deal with ecology & preservation of cities & civilization. Films in 16 & 35mm may be submitted in categories of Basic Ecology, Popular Awareness of Nature-Natural Resource Preservation, Chemical-Physical-Noise Pollution of Soil-Water-Air, Flora-Natural Landscape Preservation, National Parks Reserves, Parks-Greenbelt Problems, Man-Made Landscapes & Historic Town Character Preservation. All films receive certificate of participation. No entry fee. Deadline: Oct. 15. Contact: Ente Mostra Cinematografica, Internazionale Liborio Rao, Director, Via di Villa Patrizi 10 00161 Rome, Italy; tel: 421 901.

● **VICTORIAN INTERNATIONAL AMATEUR FESTIVAL**, November, established in 1938 & held annually. Entry restricted to amateurs. Submissions should be in Super-8, 8 & 16mm with maximum length of 30 min. Film should have been completed in the last 3 years in categories of Fiction, Documentary, Travel & General. Cash prizes awarded to the top 5 winners & the Golden Kanga trophy to the 10 Best Films. No entry fee; entrant pays postage. Deadline: October. Contact: Victorian Amateur Cine Society, Vic Guihenneuc, Director, 6 Orana Street, Blackburn, Victoria 3131, Australia.

● **FOR SALE**: New Unidek. Animation studio expanding into computerized equipment & tape, must sacrifice. 6 plates, sync, rewind module. Also 50% discount to AIVF members on sale price of 1-hr. library of special effects, available in ¾" tape w/ unlimited use, unlimited runs. Library includes special effects, visuals, daters, backgrounds; all computer-animated, ready to use. For info: Darino Films, 222 Park Ave. So., NY NY 10003, (212) 228-4024.

● **FOR RENT**: 8 & 6-plate Steenbecks delivered to your place. Prices low & negotiable. Contact: Pat, (516) 754-1687, am or late eve.

● **FOR RENT**: Complete production equipment & personnel for feature & documentary projects. W/ Aaton 16 or Super-16 camera, Nagra IV, Magna Tech transfers, 6-plate Steenbeck. Contact: Mike Hall, (212) 242-5217 or (203) 261-0615.

● **FOR SALE**: Magnasync 2200 rec/rep, 2-602 dubbers, mixer-selsyn interlock system, \$3700; Interlock projector, Magnasync 602 rec/rep, \$1150; Canon 12-120 macrolens, Angenieux 12-120, \$850; Kling timelapse animation system, Maier-Hancock splicer, \$150; Uher 4000L recorder, \$750; Arri BL 1200 magazine. Contact: (512) 478-2971.

● **FOR RENT**: Low rental rates for artist & indies on Ikegami & Sony cameras, ¾" & 1" recorders. Rates flexible enough to fit most budgets. Also, Panasonic WV-3300 video camera, excellent condition, for sale. \$500 or best offer. Contact: David Rose, (716) 442-1793.

● **FOR SALE**: Jenssen portable combination dolly. Steerable, converts to doorway dolly, runs on ABS track or wheels. Used once. Includes Anvil cases, insurance & freight, \$750. Contact: Mark Willner, (804) 424-2223, before 11 pm.

● **FOR SALE**: Bolex H-16 16mm movie camera w/case, Switar 25mm f1.4 lens & Elgeet 75mm f1.9 lens, \$325. Also Bell & Howell Filmo 240 w/ Super Comat 20mm f1.9 lens & Schneider-Xenar 75mm f2.8 lens, \$150. Contact: Dan Klugherz, (212) 595-0058.

● **FOR SALE**: Portapak system w/ Sony AV3400 (½" b/w reel-to-reel) recorder, AVC-3400 Sony camera, TV zoom f12.5-50mm 1:1.8 lens, adaptor, Tamron TV lens 16/1.6; Sony videocorder AV3650 (b/w); monitor MV 900 GBC-TV Corp (no sound); camera selector VOS-31; CMA-1 adaptor; Sony foot switch FS-6. Contact: J. Bak, Young Audiences, (212) 831-8110.

● **FOR SALE**: 117 1-hr. reel-to-reel ½" tapes, used once. Best offer. Contact: Janet, (212) 598-3241.

● **FOR SALE**: L Arri S Tripod & 1-17-85 Pan Cinor zoom w/ Arri S mount, \$300 each. Will consider trading for Sennheiser 815, plus some \$. Contact: Benjamin Goldstein, (212) 581-2365.

● **FOR SALE**: Used reel-to-reel ½" videotapes. ½-hr. tapes, \$4; 1-hr. tapes, \$6. Contact: Jeff Byrd, (212) 233-5851.

● **FOR SALE**: 2 KEM 35mm juniors w/ Cinesync interlock. May be used independently as 2 4-plates or electronically locked as an 8-plate. Accessories included. \$18,000 each, \$30,000 for all. Contact: Johnny, (213) 893-0164.

NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to *The Independent* c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. September 8 for November). Edited by Odessa Flores

Buy • Rent • Sell

● **FOR SALE**: Moviola 4-gang synchronizer, 35mm, \$100; Neumade 2-gang synchronizer, 16mm, \$80; Moviola amplifier/speaker, URS model, \$65; Maier-Hancock hot splicer, 16mm, \$125; Griswold cement splicer, 35mm, \$25; Griswold cement splicer, 16mm, \$10; fluid head tripod, wooden legs, \$125; Dalite fast-fold front & rear projection screens 7' x 10.5' each, \$400; Colortan 6x9's w/stands & gel holders, \$175. Contact: Jones, (212) 392-7900 or 928-2407, eves.

● **FOR SALE**: CP16-A 16mm sync camera w/ Angenieux 12-120 lens, single & double system capability, 2 400' Lexan magazines, 3 batteries, charger, cases & more. Excellent condition & recently overhauled, \$2400. Contact: Jon Mostow,

CSRL, PO Box 19367, Washington DC 20036, (202) 387-8030.

● **FOR SALE**: 35mm Arriflex 2B camera, mint condition w/ 3 motors, Angenieux zoom & 6 prime lenses including 14.5 Angenieux, 5 400-ft. magazines, 2 200-ft. magazines, filter Proxars, batteries, sync generator, carrying case, \$4250. Also, 35mm editing equipment for sale. Contact: Leo Seltzer, (212) 879-0900.

● **FOR SALE**: Bolex EBM w/ Angenieux 12-120 zoom & Bolex body brace for steady hand-held. Recently serviced, \$3500. Contact: Fred Easton, (202) 332-4042 or (202) 462-1177.

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• **FOR RENT:** Eclair ACL, 2 French mags. 200 ft., crystal variable, constant CP motor, Angenieux 12-120 zoom lens, Nikon adaptor with/without camera operator. (Specialties: German/Dutch languages, press credentials & license plates.) Call: (212) 925-8810 or (607) 432-1687.

• **BUY/RENT/SELL:** Used time-base correctors; used video terminal gear (video & pulse distribution amplifiers, model 3200 series, Telemet); Crosspoint latch switcher, model 6104A; used wave-form monitors, Tektronix 529; Sony multistandard color monitor (PVM-1850PS); used Ikegami HL-77/79 video cameras; Philips Norelco studio cameras. Contact: Michael Temmer, (212) 580-9551.

Courses • Workshops

• **SUPER-8-TO-VIDEO TRANSFERS** sponsored by NEA offered at media centers, Fall '82: New Orleans, Oct. 23; Huntsville AL, Oct. 30; Columbia SC, week of Oct. 24; Boulder CO, Nov. 1. Taught by Bob Brodsky & Toni Treadway, authors of the new book, *Super-8 in the Video Age*. Contact: Bob or Toni, (617) 666-3372.

• **BASIC VIDEO COURSES** in studio, postproduction, in-field production & directing actors. Beginning Oct.-Nov. For course descriptions, fees & dates contact: Young Filmmakers (212) 673-9361.

Editing

• **SAGA VIDEO** ¾" editing facilities w/ JVC decks & controllers, Panasonic special effects generator, color title camera & TBC. Rates: \$50/hr. w/o editor; \$75/hr. w/editor, special effects, title camera & TBC. Special day & weekly rates available. Contact: Debbe Heller or Izvi Cyerman, (212) 245-1350.

• **EDITING FACILITIES** w/ 16mm, 6-plate Moviola & ¾" video, 24-hr. access. \$15/10 hrs. Inexpensive housing also available. Contact: Appalachian Regional Media Center, PO Box 388, Athens OH 45701, (614) 594-6007.

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• **WOMEN'S INTERART CENTER** offers editing facilities w/ Z6B system. Rates: hands-on editing, \$10/hr.; editing w/editor, \$15/hr.; dubbing, \$7/hr. & screenings \$5/hr. Postproduction Artists-in-Residencies program available for long-term-projects. Deadlines ongoing. Contact: WIC, 549 West 52 St., NY NY 10019, (212) 246-1050.

Films & Tapes Wanted

• **INDEPENDENT FILMMAKER** seeks Super-8 home movies, audiotapes, letters, slides & contacts w/all ex-Armed Services (especially Army) photographers, who can narrate the film they took for nonpolitical documentary. To protect privacy, no names will be used. Contact: David Miller, 1311 No. Troy, Arlington VA 22201, (703) 528-4806.

• **EL MUSEO DEL BARRIO** looking for experimental, narrative or documentary videotapes produced by Latinos or dealing with Latino issues for new series *Video at El Museo*. No film-to-video transfers will be programmed. Send ¾" cassette copy (b/w or color), short description of tape & list of credits to: John Narvaez, Video at El Museo, El Museo del Barrio, 1230 Fifth Ave., NY NY 10029.

• **FEMINIST FILM SOCIETY** of the Yale Law Women's Association seeking interested filmmakers (including animators) to participate in presentations during school year 1982-83. Primarily interested in films by women & films w/ feminist view of life & art. Questions of stipends, rentals or honoraria must be worked out individually. Contact: Paula Bronski, Box 401A, Yale Station, New Haven CT 06520, (203) 562-6122 or Ann Dutlinger, (203) 789-0229.

• **COE FILM ASSOCIATES**, major TV distributor of independently produced films, seeks quality 1-20 min. shorts. All TV markets covered. Contact: Susan Eenigenburg/Beverly Freeman, Coe Film Associates, 65 East 96 St., NY NY 10028, (212) 831-5355.

A Special Thanks

to the following members who have
generously made donations to AIVF/FIVF.
These much-needed contributions will
enable us to continue serving the
independent community better.

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1983 'FOCUS' DEADLINE

WNET/THIRTEEN's Independent Focus is accepting submissions for its 1983 season through October 15, 1982. Tape or film must be available to screen on ¾" videocassette or 16mm film. Your air-quality master must be on 1" or 2" videotape or on 16mm film. Please do not send any material submitted to Independent Focus prior to 1980.

For more information and a submission form, call Emily Eiten at (212) 560-2917, or write to her c/o Independent Focus, WNET/THIRTEEN, 356 West 58 St., New York NY 10019.

• **ASIAN CINE-VISION** looking for films, videotapes & artists interested in participating in Amerasia Media Service Project. Program established to encourage Asian & Asian-American media works. Contact: Leslie Gladsjo, Asian Cine-Vision, 32 East Broadway, NY NY 10002.

• **FILMMAKER & SUCCESSFUL DISTRIBUTOR** seeks new titles for educational, TV & cable distribution. Special interest in health, language, arts, aging & cultural subjects. Proven sales w/ school districts, aging network, public libraries. Contact: Steve Raymen, NCF, 85895 Lorane Highway, Eugene OR 97405, (503) 484-7125.

• **FILM PULSE**, weekly screening program at the Agee Room, looking for non-commercial distribution of independently produced films. Send resume concerning your film work & one-paragraph note about each film you would like to have considered. Contact: Film Pulse, Center for Public Cinema, 144 Bleecker St., NY NY 10012.

• **MUSEUM OF THE AMERICAN INDIAN** presents *Festival '82: Native Americans on Film & Video*, Nov. 3-21. Program will consist of recent documentary & fictional films by & about Indians & Inuit. Film/videomakers interested in having work considered contact: Millie Seubert or Elizabeth Weatherford, MoAI, Film Dept., 155 St. & Broadway, NY NY 10032, (212) 283-2420.

• **CENTRE PRODUCTIONS** seeks high-quality educational & doc. films for distribution to non-theatrical & TV markets. Prefer films under 30 min. in social studies, art, language arts. Send brief description, reviews &/or awards to Centre Productions Inc., 1327 Spruce St., Ste. #3, Boulder CO 80302, (303) 444-1166.

Funds • Resources

• **ALABAMA FILMMAKERS COOP** offers grants of up to \$5000 to audio, film/videomakers residing in AL, FL, GA, KY, LA, MS, NC, SC, TN & VA. Application deadline: Oct. 1. Contact: Alabama Filmmakers Coop, 200 White St., Huntsville AL 35801, (205) 534-3247.

• **COORDINATING COUNCIL OF LITERARY MAGAZINES** awarded grants to six film magazines: *Afterimage*, *Cineaste*, *Downtown Review*, *Film Folio*, *Film Library Quarterly* & *No Rose*. Among the panelists was *The Independent* editor Kathleen Hulser. Next deadline, contact:

Lenora Champagne, (212) 675-8605.

● **AFI INDEPENDENT FILMMAKERS PROGRAM** accepting applications for 1983 cycle. Proposed projects can be 16mm, 35mm or video; narrative, animation, experimental &/or documentary. Approximately \$195,000 in grants will be awarded Feb. 1983. Submit all material Sept. 15. Contact: AFI, 2021 North Western Ave., PO Box 27999, Los Angeles CA 90027, (213) 856-7696.

● **ARTS IN EDUCATION GRANT PROGRAM** provides matching grants for residencies of 1 week or more to public & private elementary & secondary schools. Deadline: Oct. 1. Interested schools should contact their local regional arts council. Contact: Cindy Olson, Minnesota State Arts Board, (612) 297-2603 or toll-free 1 (800) 652-9747.

● **ROSALIND RUSSELL FILMMAKING GRANT** for film production sponsored by Filmex Society. 60 min. maximum, any sound, professional or non-professional. Treatment or script for proposed film required. \$5000, travel & hotel accommodations to attend Filmex. Sept. deadline. Contact: Rosalind Russell Filmmaking Grant, Filmex-LA International Film Exposition, 6230 Sunset Blvd., Hollywood CA 90028, (213) 469-9400.

● **GLOBAL VILLAGE 1982-83 Facilities Grants** to video artists in Tri-state area now available. Grants from \$500-3000 worth of equipment time will allow 3-5 artists to use Global Village's production & postproduction facilities to complete videotape projects aimed for broadcast or cablecast. Contact: (212) 966-7526.

In & Out of Production

● **WATER BABY: An Experience of Underwater Birth** in production. ½-hr. video program focuses on birth of Merlina Rodgers, 7th baby born underwater in the US. Produced and directed by Karil Daniels; associate producer/chief engineer, Andy Neddermeyer. For info contact: Point of View Prods., 2477 Folsom St., San Francisco CA 94110, (415) 821-0435.

● **SOME OF THE GIRLS**, a 44-min. ¾" color documentary about go-go dancers. Attitudes & experiences of 8 diverse women who work at the highest-paying legal job for unskilled women shed light on dynamics of sex & class roles in America. Contact: Laura Boylan, 226 West 108 St., NY NY 10025, (212) 864-3698, eves. best.

● **JOE'S BED-STUY BARBERSHOP: We Cut Heads**, 1-hr. drama, written & directed by Spike Lee & photographed by Ernest Dickerson, is out of production. Film is about a numbers joint in a barber shop in Bedford-Stuyvesant section of Brooklyn. Contact: Forty Acres & a Mule, 165 Washington Pk., Brooklyn NY 11205, (212) 773-4330.

● **LA MAMA: A Twentieth Anniversary Celebration**, produced by Anita Saewitz, directed by Robert McCarthy in association w/ Ellen Stewart & La Mama Theatre. Principal shooting is completed. Documentary covers excerpts of 18 plays revived at the theatre during the year-long celebration of La Mama's 20th anniversary. Contact: Anita Saewitz, 256 West 21 St., NY NY 10011, (212) 242-3900.

Opportunities • Gigs

● **HIGHLY EXPERIENCED** feature filmmaker back in USA. Will do consultancy, camera, production managing work, short or long-term. CP GSMO, cassette sound, misc. equipment available. Fee a must. Contact: Jon Jost c/o Wille, 520 Strand, #6, Santa Monica CA 90405.

● **COMPOSER AVAILABLE** for work w/ film/video. Copies of existing work available for preview. All styles & situations. Contact: Adam Groden, (516) 796-3233.

● **WRITER/RESEARCHER/PUBLICIST** available to assist film/video producer or organization. Good administrative skills, imaginative. Contact: Tony Napoli, (212) 768-3526.

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● **INDEPENDENT PRODUCER** seeks intelligent, meaningful, contemporary stories of any length for Fall shooting. Prefer existentially-inclined material illustrating Angst & conflict in modern world. Some pay, good percentage & credit provided. Send synopsis to: Ramsey Najm, Gotham Filmworks, 425 Riverside Dr., NY NY 10025, (212) 866-2522, leave message.

● **EXPERIENCED** camera operator w/ own crystal CP-16 camera & car available for documentaries/industrials. Excellent work at reasonable rates. Contact: Renato Tonelli, (212) 625-0394.

● **PRODUCTION TEAM, EXPERIENCED** in video/film, available immediately. Specializing in camera, light, electronic effects. Reel available. Contact: Jon Heap or Trevor Odell, (212) 222-6553 or 776-0725.

● **CAMERAPERSON WANTED** for disarmament-related documentary. 10-15 days of work this Fall, little or no salary but will cover expenses & pay rental for your 16mm equipment. Contact: Zack, (212) 982-8545.

Publications

● **HERESIES: A Feminist Publication on Art & Politics** looking for articles, interviews, resource materials relating to women in film/video/media. Ideas & material welcome. Deadline: Oct. 1. Contact: Heresies #17, 225 Lafayette St., Rm. 1008, NY NY 10012, (212) 431-1399.

● **PRIVACY JOURNAL**, a monthly newsletter reporting on protection of personal privacy in cable TV systems & other technology affecting individuals. Fee: \$25/yr. Contact: Privacy Journal, PO Box 8844, Washington 20003, (202) 547-2865.

● **MEDIA PREVIEW**, published by Audiovisual Center of Catalyst's Library, an annotated

bibliography w/ necessary info on women & work. \$12 subscription for 4 issues & annual index. Contact: Laurie Norris, CAC, 14 East 60 St., NY NY 10022.

Screenings

● **FILM FORUM** presents: Aug. 11-14, *Dress Rehearsal* by Werner Schroeter; Aug. 25-Sept. 7, *The Judge & the Assassin* by Bertrand Tavernier; Sept. 8-14, *Decision to Win* & *El Salvador: Morazan* both by Cero a la Izquierda Film Collective; Sept. 15-28, *Reporters* by Raymond Depardon; Sept. 29-Oct. 5, *Survivors: Lingo* by Peter Garrity & Robert Kirk, *Luthor Metke at 94* by Jorge Preloran & Steve Raymen and *Survivor* by John Hanson & Rob Nilsson; Oct. 6-19, *Celeste* by Percy Adlon. For times & more info contact: Film Forum, (212) 431-1590.

● **COLLECTIVE FOR LIVING CINEMA** features a retrospective on the past 10 years of avant-garde filmmaking. 2-month festival opens Sept. 26 w/ a WNET 1-hr special. Retrospective held in conjunction w/ the 10th Anniversary of The Collective, a major American showcase for independent avant-garde film. For schedule & catalogue contact: Andrea Weiss, CLC, 52 White St., NY NY 10013, (212) 925-2111.

● **4TH ANNUAL AMERICAN INDEPENDENT FEATURE FILM MARKET** will be held in NYC, Sept. 22-Oct. 1. Major trade fair for domestic & overseas sales of American independent films. Last year's market screened such films as: *Soldier Girls*, *El Salvador: Another Viet Nam?*, *Journeys from Berlin*, *Garlic is as Good as Ten Mothers* and many other known independent films. Screenings will be held at Cinema 3 showcase theater. Contact: IFP, 80 East 11 St., NY NY 10003, (212) 674-6656.

Trims & Glitches

● **MINNESOTA STATE ARTS BOARD** elected Katherine Bye Murphy Chair & Leonard Nadasdy Vice-Chair. Both will serve 1-year terms. Contact: MSAB, 432 Summit Ave., St. Paul MN 55102.

● **CHANGE OF ADDRESS**; Cooperative de Cineastes Independants Festival International du Nouveau Cinema, 3684 Boulevard St-Laurent, Montreal, Quebec, Canada H2X 2V4.

● **ERRATUM**: June INDEPENDENT, p. 17: *El Salvador: Another Vietnam?* was erroneously attributed to Glenn Silber only. The film was co-directed by Tete Vasconcellos & edited by Deborah Shaffer. We apologize for the omission.

● **ARTIST AT WORK: A Film on the New Deal Art Projects**, produced & directed by Mary Lance, was awarded a Blue Ribbon at 1982 American Film Festival June 19. Film is a survey of programs for support of visual artists during the Depression. Contact: New Deal Films, (212) 929-3661. Congratulations!

● **FIVE** gratefully acknowledges the donation of over \$1200 worth of 35mm stock, filler & metal reels from the Gloria Pineyro Film Service Corp., a complete editing service for feature films, documentaries & TV commercials. This material has been passed on to the El Salvador Film/Video Project to continue their important work in Latin American film production. ■

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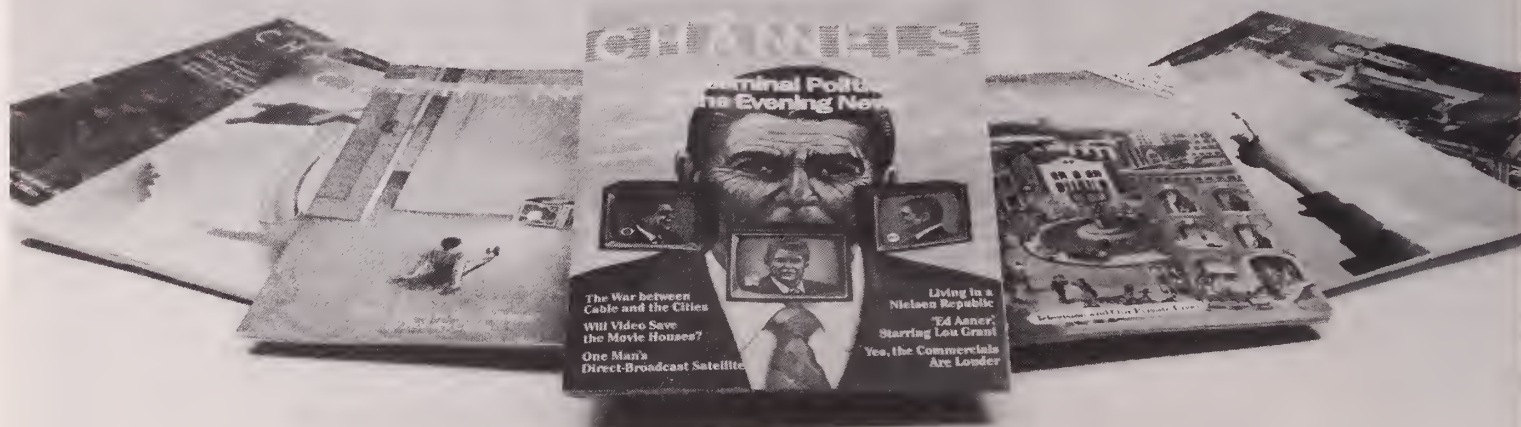
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INDEPENDENT

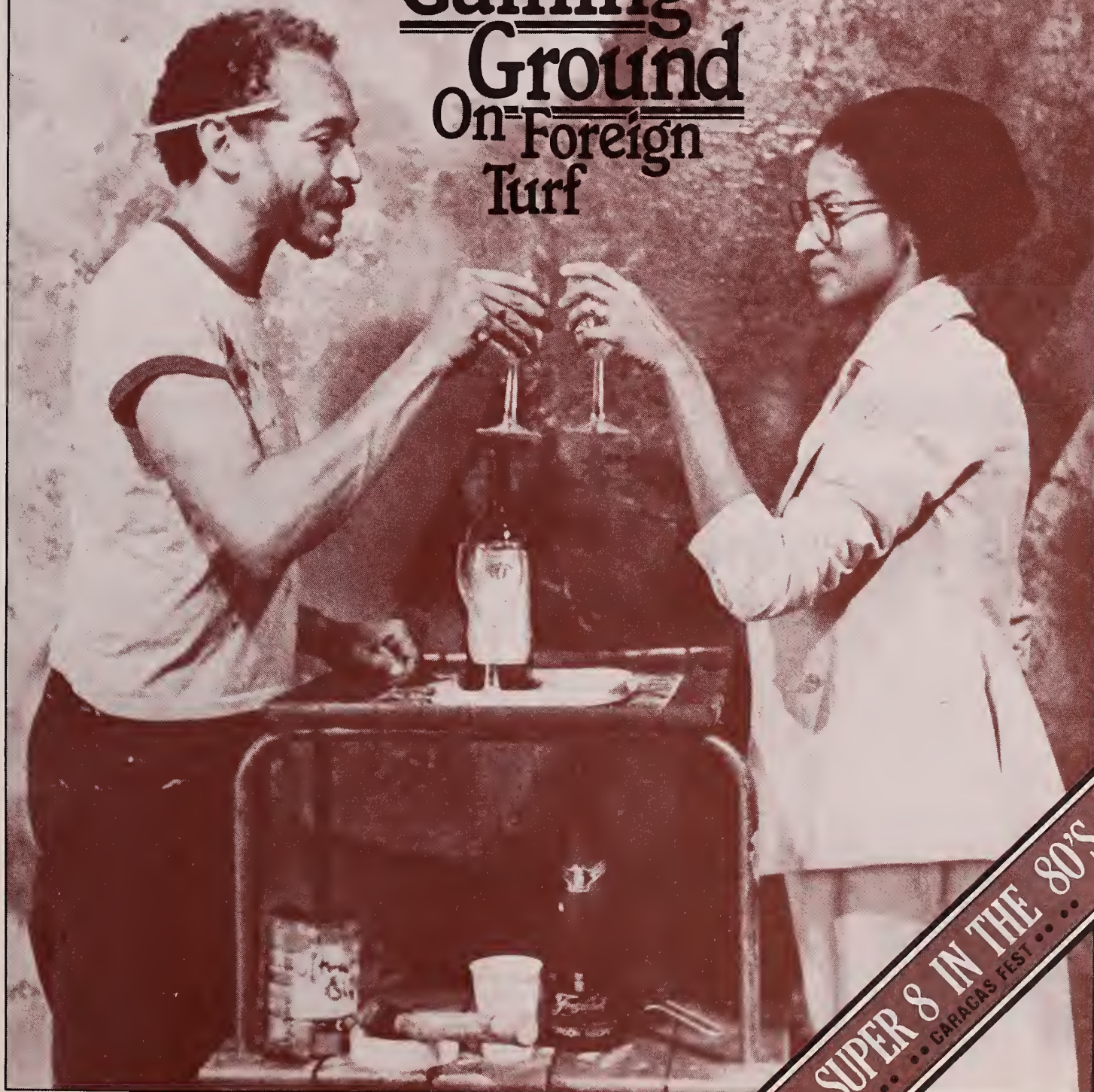
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COVER: Bill Gunn and Seret Scott toast their ambiguous and potentially estranged futures in a scene from 'Losing Ground.' This Kathleen Collins/Ronald Gray production has Scott take a break from her quest for ecstasy to act out the part of a 'tragic mulatto' in a student film, while her painter husband Gunn unsuccessfully pursues inspiration with an independently-minded Puerto Rican girl. Directed by Kathleen Collins, 'Losing Ground' is one of several recent US independent features to break new ground in Europe. See page 15.

CORRESPONDENCE

Block Claims Indies Share Goals of Lucas & Scorsese

Dear *Independent*:

A delayed response to IFP Executive Director Timothy Ney's and IFP/LA Seminar Director Peter Belsito's letter to *The Independent*, published in the September issue in response to *Selling A Dream: The IFP/LA Seminar* (July/August *Independent*):

The IFP Market for feature films and documentaries in New York should be moved to Los Angeles. Mr. Ney's and Mr. Belsito's comment that "a number of European buyers, festival scouts, domestic cable and theatrical distributors see the Market in New York as the main event in securing independent feature films," makes little sense considering the following:

1. Thousands of other buyers attend the American Feature Film Market, the Los Angeles International Film Festival and the

Academy Awards. Over \$100 million in films were sold at last year's market. Most of the buyers represented at the IFP market attend Filmex and the AFM. London, for example, a few months later has a far better festival for independents to tie into New York, which programs few independent films. It is far closer to the buyers and is well covered by both distributors and television buyers.

2. Most independent films sold to Europe, including films we represent, are sold directly via agents or personal contacts. The IFP market is both inefficient and expensive. Too few films have been shown and most of the films that have "sold" would have "sold" anyway without the Market.

3. The IFP could run a market concurrent with the AFM.

Continued on page 12

The Independent welcomes letters to the editor. Send them to *The Independent*, FIVF, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

Chicago Co-Op Bids On Franchise

JOHN GREYSON

The August 31 deadline for submitting bids for Chicago's five proposed cable franchises saw only two wholly locally-owned candidates. One stood out from this motley assortment of MSO's (multiple system operators) in particular—the Chicago Community Cable Cooperative.

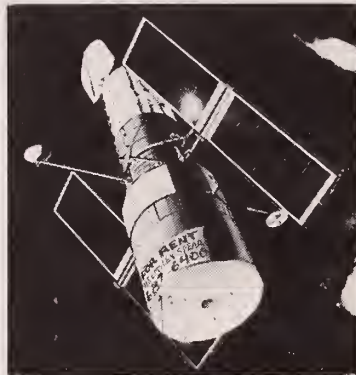
If awarded the franchise, it would operate as a not-for-profit subscriber-owned service, thus offering subscribers the lowest possible rates. Over eighty co-ops are currently operating in the US and Canada, including systems in Davis, California and Regina, Saskatchewan. They are characterized by their support for local production and the quality and availability of their services. "One of the strengths of the cooperative structure," said CCCC President Sean Sarabia, "is its ability to assimilate a wide variety of inputs from the citizens and implement them effectively, thereby giving the subscribers exactly what they want, with an emphasis on locally-originated programming." For independents, the advantages include producer-ownership, thereby guaranteeing input into acquisition and use of facilities and funds.

The odds against the co-op winning its bid are indisputably high, however, given the corporate competition. Group W (formerly Teleprompter) is one of the main contenders, and its Chicago rep Guy Klopp has been very busy over the past few months currying favor with local citizenry. CCCC's Claudia Crask reports that his rising star has had setbacks recently following concerted questioning at public meetings about Teleprompter/Group W's performance in Manhattan. Eight years ago they promised to build ten public access facilities, and the city has long since given up expecting even one to appear. Group W has ruffled feathers elsewhere as well, making Klopp's job harder—in early August Ed Asner joined picketers in LA protesting Group W's refusal to negotiate with IATSE, the union chosen by local workers at W-owned Channel Z. (The workers plan to make a tape about the strike and broadcast it over the Group W system, in accordance with local access rules.)

Meanwhile, the CCOM (Citizens Committee on the Media), a Chicago coalition monitoring the franchising process, reports several victories that bode well for the future of cable in that city. Following extensive lobbying at City Hall, a Universal Service requirement for the proposed 36-channel system has been instituted. Fur-

thermore, the city has adopted 'equality of service' clauses, mandating that no areas or neighborhoods be discriminated against, and has embraced minority ownership as a goal. Also, a non-profit Chicago access corporation will be created, controlling 20% of the channels on all cables free of charge. Companies must stipulate an ongoing funding commitment to the access corporation in their bids.

Of course, we're all aware that even words on paper can be rewritten or ignored. When the franchises are awarded this winter, the task of monitoring the companies will most likely dwarf the work already done by concerned Chicago citizens so far. Unless, of course, the franchise(s) go(es) to the Co-op—then the citizens will have to answer to themselves. A heady, invigorating, prospect, to say the least. Those interested can write: Sean Sarabia, Chicago Community Cable cooperative, Suite 1315, 400 East Randolph, Chicago IL 60601, (312) 565-29825. The CCOM publishes an excellent newsletter at: 407 S. Dearborn, Suite 355, Chicago IL 60605, (312) 427-4064.



Birds on the Brain

An FCC report recently revealed that nearly 40% of the transponders currently available on US Domestic C-Band satellites are not being used. Of the 216 transponders on COMSAT, RCA AND Western Union birds, 81 were found to be inactive, Satcom-III-R, which is predominantly leased by the cable industry, is the only one in full use.

The FCC made no comment beyond reporting the facts about all this dead air, and resisted suggestions to conduct a follow-up study regarding the feasibility of convincing these communications landlords that deserving independents could 'squat' on those 81 transponders for \$1 a year.

CAPS Adopts Alternate Year Funding

'Cutbacks' used to mean reductions—now they engender a flurry of last wills and testaments. A linguistic analysis of economics jargon would probably reveal that 'depressions' (that wonderful dual-purpose word that identifies not only an economic circumstance but the predictable response of those affected) precipitates pessimistic/paranoic readings of previously innocuous words.

So when rumors that CAPS (Creative Artists Program Service), a New York State funding body for individual artists, was being cut back by as much as 50%, artists now acclimated by Reaganomics spread the word like brush fire. The New York State Council on the Arts (from whom CAPS receives almost all its money) set the record straight on August 5th when it announced that the CAPS allocation for fiscal 82/83 would be slightly higher, topping \$1 million. However, they imposed an administrative ceiling of 20% on that amount (CAPS previous overhead was approximately 38%), so CAPS was forced to reorganize. The result: alternate-year funding for their twelve disciplines. Painting, graphics, photography, sculpture, music and poetry will be funded this year, while film, video, choreography, multi-media, fiction and playwriting will be held for 83/84.

Media reps from NAMAC (National Association of Media Arts Centers), the Media Alliance and AIVF met with CAPS Executive Director Isabelle Fernandez to discuss what these changes will signify. Ms. Fernandez stated that her decision regarding which disciplines when was based in part on having to hold over as few artists as possible until next year. However, since the number and amount of fellowships per discipline is based on number of applications, those in the second year stand to benefit over and above the increase in available monies resulting from the administrative ceiling. This in turn could beneficially reflect the higher comparative costs of those disciplines, especially film and video.

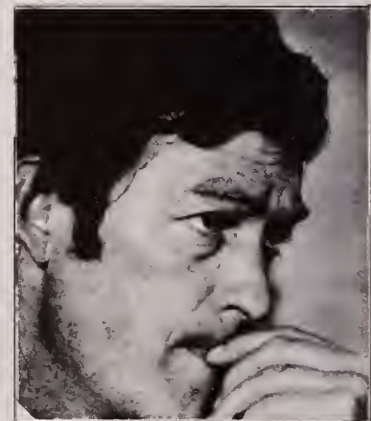
While this move by NYSCA in isolation seems to increase the level of artists' funding in New York State, both artists and CAPS personnel are concerned that this could play a part in a growing trend toward decentralization of artists' funding away from autonomous regranteeing agencies like CAPS and towards local arts councils. CAPS in particular would be sorely missed: of the media artists I have spoken with, most agree that its application procedure is the most straightforward of the various funding sources, and its support for lesser-established and especially experimental producers is unparalleled. As Lizzie Borden, a NY filmmaker stated: "You don't need any affiliations with other organizations—you apply by yourself for yourself, with no strings attached."

Program Fund Head Named

On September 2, the Corporation for Public Broadcasting's Board of Directors announced that Ron Hull would replace Lewis Freedman as Director of CPB's Program Fund. Mr. Hull, former Program Manager of the Nebraska Educational Television Network since 1963, was pivotal in the development of such public TV programs as *Anyone for Tennyson?*, *Hidden Places*, and *The Mark Twain Series*.

Wirth His Weight in Gold

As the 97th Congressional Session comes to a close, it will be remembered in telecommunications circles for years to come by eight digits: S. 2172 and HR. 5158. The former is still alive and kicking, its sponsor Senator Barry Goldwater having weathered the slings and arrows of the subcommittee and committee process with typical pugnacity. Various amendments limiting or broadening its scope were defeated, and it remains essentially the same pro-industry/anti-citizen piece of legislation that it began as.



Representative Tim Wirth

The latter, proposed by Representative Timothy Wirth has suffered a very different fate. At the end of July, following a \$2 million lobbying assault launched by AT&T to defeat the bill, Wirth bitterly withdrew it, stating: "In my eight years in this body, I have seen nothing like the campaign of fear and distortion that AT&T has waged to fight this bill..."

HR.5158 was a Herculean attempt to rewrite the 1934 Communications Act, and to, in part, put the beast Ma Bell on a leash. Since AT&T/Justice Department settlement through AT&T's divestiture, the giant was free to gambol through vast new vistas like cable (despite its repeated insistence that it wasn't interested in that particular horizon). Wirth pointed out: "Until the settlement, AT&T was the leader in advocating that Congress—not the FCC and not the courts—should set telecommunications policy. What has followed the settlement is an unprecedented attempt by AT&T to block Congress from setting that policy."

SUPER-8

Notes from Caracas Festival

TONI TREADWAY

"Filmmakers follow their poetic intuitions and are devoured by images. Sometimes an inspiration takes the form of a dragon; sometimes the form of a butterfly. For the dragon, use large format; for the butterfly, use Super-8." So said cineaste-poet Fernando Birri on the first day of the *VII Festival Internacional del Nuevo Cine Super-8* (Caracas, Venezuela Aug. 10-18). Birri set the tone for the festival, the "Cannes of Super-8," which explores new talent and new vision among filmmakers from around the world.

For a North American attending this festival, meeting people like Birri creates a strong emotional connection. "Superochistas" working in the USA have very little support, networking or exposure. We still labor underground, coping with residual prejudice from well-accepted large-format filmmakers. But in Latin America Super-8 work is accepted; nay, encouraged. There is excitement, interest and status associated with our filmwork.

With Birri as spiritual leader, Pierre Henri Deleau connected us to the large-format film world. Deleau is the organizer of the Direc-

tor's Fortnight at Cannes and as a judge in Caracas would watch all the films and thus discover new talent. At Caracas Deleau met Diego Risquez, whose *Bolivar, Sinfonia Tropical* has been to Cannes twice: first in 1981 when the festival inaugurated a Super-8 section, then last year as a 35mm blow-up. *Bolivar* had its US 35mm premiere at the Mill Valley Film Festival on August 11. The film has helped to establish Diego Risquez, Super-8 and the Super-8 to 35mm blow-up expert, Michael Hinton (of Interformat, San Francisco.)

The French demonstrate an avid interest in the new Super-8 cinema in Latin America. Antenne 2 of French television sent Armand Ventre to Caracas this year offering a special prize: the winning film would be aired on their network. This year the honor went to Venezuelan Hugo Marquez Mallazi, whose film *Canibel* is a poetic recreation of the Adam and Eve story. Unfortunately, I found it three times too long.

Another fine example of French support of Latin American cinema was the premiere of



Fernando Birri inspires fellow 'butterflies' at Caracas. In background: Robert Malengrau, Belgium; Richard Clark, Quebec; Arnaud Ventre, France; and Atahualpa Lichy, Venezuela

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the first three parts of the long 16mm work *Claves (Keys)* by Franco-Venezuelan director Atahualpa Lichy. In this important work, funded by the French government, director Lichy, organizer of both the Lille and Grenoble festivals, uses cinema, filmmakers and film critics to examine, critique and broaden our knowledge of Latin American film.

The first part of *Claves* deals with the growth of a continental consciousness, while the second explores shifts in the boundaries between fiction and documentary filmmaking, taking as "point du depart" a quote from Jean-Luc Godard. The third half-hour of the series explores the growing unification of Latin American cinema and includes a look at the important "Super-8 school" of Venezuela and Brazil—hence inclusion of *Claves* in this festival. A fourth part of the series, a study of Cuban cinema, is now in the works.

FULL HOUSES, FAT PRIZES

This film and the festival which followed acted as a magnet for the sophisticated Caraqueños film audience. Each day in the late afternoon, a program of Nuevos Realizadores (new directors) was presented in the Cinemateca Nacional of the Museo de Bellas Artes. The 500-seat theatre was usually full. Magnificent arc projection and sound control were provided by German Carreno of the Cinemateca.

Many of the films were too long, as is often the case with young filmmakers in any format. However, in the four years I have been attending festivals the films have steadily improved as Super-8's technical level has stabilized. The outstanding films in the national category were: *Tamunangue* by Jose Luis Valensuela Fuentes, *Piel Fiel Hiel* by Gustavo Morales, *El Pintor de Sueños* by Giambattista Russo, *Abburmiento* by Oscar Borsten and *Santos Inocentes* by Victor Rodrigues C.

Each evening there was an international competition—about 3 hours of films playing to standing-room-only audiences. The judges for the international competition were Pastor Vega of Cuba, filmmaker and organizer of the Festival of New Latin American Cinema; Pierre Henri Deleau; composer Ruben Blades of New York and Caracas; Venezuelan feature filmmaker Roman Chabaud; Fernando Birri of Venezuela and Argentina, documentary filmmaker and creator of the cine-poetry lab at the Universidad de Los Andes; Donald Mayerston, Coordinator, Cinema Department of the ULA; and Amanda Gutierrez, Venezuelan actress. They voted three best films, one from each of three continents. The best films were: *Waiting for my Rushes*, a funny pixillation by Quebecois Benoit Meek; *Saudaude* by Sao Paolin director Leonardo Crescenti Neto; and the clay animation *Mefiat* by Aldo Vagnotti of France. The prizes are a hefty 6000 Bolivares (about \$1500), which is often a Super-8 film's whole budget.

Leonardo Crescenti Neto is a talent on the rise. He has won prizes with three films in three years at the Caracas and Sao Paolo festivals. His *Saudaude* is marked by strong cinematic visions occurring inside a woman's life/house/mind, including an extraordinary sequence of her taping down all the objects in her apartment as security against her tumultuous dream/nightmares.

Sue Berkey, a guest from the US, was awarded a prize by the international jury for her "cinematic exploration." A sculptor-filmmaker, she works with multiple projectors on various materials like picket fences, quilts and laundry hanging on lines. Her work was well received, which might indicate that the international Super-8 festivals are a good outlet for some of the more avant-garde work that has existed for some time in the US. US participation in the festival was virtually non-existent, yet Super-8 work in the States is as serious as that in the rest of the world.

WILD STAMPING AND CALLING

The Caracas film audience was quite demonstrative, with reactions ranging from total silence to wild stamping and calling. The audience was largely young, but from what I saw so is most of the city. I left the festival twice, once to go to Bolivar Films, the oldest and largest film production company/lab in the city. There I saw a newly sub-

titled print of the new release *La Boda* that the film team was checking before jetting the print up to a Swiss screening. It was the cleanest print I have ever seen, as were many of the Latin American prints in the festival. In the swank screening room, the average age of the 30 people working on the film was 25.

On another evening, I was taken to meet a remarkable young man at the commercial production house Cinemakit. Fernando Duprat has at the age of 21 risen to the top of the Caracas advertising world as an editor of 1" commercials. He sat in his state-of-the-art 1" editing suite and showed me some work. Watch for this young man! He plans to come to New York University to "expand his artistic understanding and experience," a real compliment to that university.

The Caracas festival also hosted people from three continents who held a meeting of the International Federation of Super-8. Director Richard Clark flew in from Montreal, and Europe was well represented. Clark, along with Deleau, coordinates the selection of Super-8 films which go to Cannes. Clark is also presenting Super-8 films as part of the World Film Festival in Montreal this August, some in 35mm blow-up. The Federation now has members in 30 countries and last year was given the distinction of being seated on UNESCO's International Council of Cinema and Television.

Sheila Hill, another guest from Canada, organizes the Toronto Super-8 Festival. She announced that next year her festival will relocate to Florida and will include more video. Julio Neri, former Caracas festival coordinator, will help with the Florida fest. Last year, Hill scheduled a Super-8 panel at the Festival of Festivals in Toronto. Each year the small format makes some strides towards acceptance and visibility around the world.

The Caracas festival was exquisitely organized by Carlos and Lisette Castillo, including beautiful parties at villas on the mountainsides each night that began at midnight and always featured live local music. Each morning about 40 to 50 people would find their way to the workshops. I was invited to give one on Super-8-to-video transfer, a specialty of mine and my partner Bob Brodsky in Boston. Robert Malengrau and Jean Claude Bronckart of the Super-8 Center in Belgium gave a workshop on cinema as an instrument of personal creativity and another on single-system cutting. Bronckart acted as the chronicler of the festival, each night showing us newsreels of that day's activities. There was plenty of interplay among the festival participants; the time allowed for conversation was a strength of this festival. International Super-8 festivals like this one provide needed access to the Super-8 family: networking is a real shot in the arm. ■

Toni Treadway is co-author with Bob Brodsky of the new manual *Super 8 in the Video Age*. She is also President of the Boston Film/Video Foundation.

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IN FOCUS

Less Is More With Fast Negative

DAVID LEITNER

As cinematographers, we organize light. We add it, subtract it, frame it onto film. We carry it around with us, pouring it onto subject matter as if flooding a proscenium with limelight. But each time the photosensitivity of our camera raw stock improves, less becomes more: shadows unfold as natural levels of illumination serve up sufficient photographic exposures. With the fast color negatives introduced over the past year, the hurdle of shooting with available light has been cleared. The new challenge is to explore available light as a fresh creative resource.

Evidently, when God made light and saw that it was good, He (She? It?) neglected to compare notes with George Eastman. Eastman's creation—a photographic emulsion on a flexible cellulose nitrate support—was so insensitive that only the brilliant, bluish light of day would effect an exposure at the 16 frames-per-second necessary minimum. Thomas Edison, ever one to accept a technical challenge and inspired by the promise (read: profits) of motion pictures, found a solution. He constructed his West Orange, New Jersey studio in 1892 with one wall which folded back to expose the stage, while an electric motor drew the entire studio around a circular

railroad track in order to follow the prevailing sunlight.

Ironically, insofar as Edison was concerned, incandescent lighting was of no use. Incandescents are rich in red wavelengths, and the "orthochromatic" black-and-white negatives preponderant until 1927 were sensitive to blue and green only. Funny-colored makeup and hot, noxious, noisy arc lights, called Klieg lights, prevailed on every set. During this era the diagnosis "Klieg eyes" was invented: per Webster's, "a condition marked by conjunctivitis and watering of the eyes resulting from excessive exposure to intense light." Happily, such a quaint occupational hazard has become an anachronism. Today's lighting is portable and efficient, lenses are fast, and camera raw stock—having advanced from black-and-white orthochromatic to panchromatic (full spectrum sensitivity) to full color—is superb with regard to speed and exposure latitude.

FAST, FASTER AND FASTEST

The current 250 tungsten exposure index (EI) of "fast" color negative represents the latest accomplishment in an ongoing campaign to achieve photosensitivity to rival the human

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A panel discussion concerning non-traditional and grassroots methods of fundraising—direct mailings, community benefits and events, fundraising parties, speaking tours. Featuring moderator **Lillian Jimenez** (independent producer, Program Director for the **Film Fund**) with **Richard Schmiechen** (independent producer, *Nick Mazucco: Biography of an Atomic Veteran*), **Kavery Dutta** (independent producer, *With Cuban Eyes*), and **Anna Maria Garcia** (independent producer, *La Operacion*)

Wednesday, October 20 • 7:30pm

Balancing Bucks

Budgeting for Film & Video

Network and independent film/video producer **J. Philip Miller** will offer a practical orientation to budget preparation, covering all aspects of above and below line costs for productions. Sample budgets will be provided.

Wednesday, October 27 • 7:30pm

Distribution for Cable

An Evening With Paul Klein

Sometimes called "the father of pay TV," **Paul Klein** initiated the concept which eventually became HBO. Formerly an executive at NBC, and now head of his own production company **PKO Productions**, Mr. Klein will present a frank, insider's history of the cable marketplace, and assess what its future holds for independent producers

Wednesday, November 10 • 7:30pm

Public Relations

Self-Promotion or Self-Destruction?

A tutorial in media savvy for independents. This workshop will cover different strategies for working with print and electronic media; how to write a press-release, make an 'event' out of a screening, get free coverage, do cost-efficient promotional mailings. With **Eric Breitbart** (independent producer, *Time and Motion*), who is currently researching public relations for progressive organizations.

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DAVE MOORE

retina. The photosensitivity of motion picture negative has doubled six times since the turn of the century (when ASA-type ratings, had they existed, could have been displayed on one hand). Over the past 30 years, Kodak has publicly introduced an improved color negative product every 4.4 years on the average; EI has leapt from 16 to 250. If this keeps up, we'll have two major improvements by 1990—and what of the following decade?

With this in mind, last June's *FIVE* seminar, *Location Lighting for Independent Video and Film*, was an unexpected letdown. Neither of the experts invited, Ross Lowell and Roger Dean, addressed the issue of fast negative. Their attitude seemed to be: Fast negative is faster, but doesn't alter a conventional approach to lighting. Perhaps. But both optical design and photochemistry aim to improve speed and fidelity (less lens aberration, less graininess) to overcome dependence on artificial lighting. In light of this, the awarding of the 1981 Oscar for technical achievement to the Fuji Photo Film Company for their introduction of 250 EI color negative marks another advance.

ARTFUL ILLUSIONS

Lighting affords much of the visual expression in film, and no naturally occurring light could satisfy all tastes and styles of lighting. "Natural lighting" is a grab bag that contains daylight, incandescent (tungsten), sodium vapor and fluorescent lights of assorted incompatible color temperatures. It follows that natural lighting often requires improvement. Frequently, we wish to manipulate lighting towards specific narrative or expressive ends. Common sources of illumination won't always supply the quantity, quality or directionality of light that a scripted scene calls for. Sometimes in an effort to suggest heightened realism, we resort to greater illusion: mannered lighting that appears to be naturally motivated. However, careful on-screen inspection might reveal artful hair lights, unlikely key lights, and spurious shadows—underscoring a favorite axiom of lighting directors: the better the lighting, the less conspicuous.

Fast negatives of today and of the future will not so much eclipse the art of lighting as extend its possibilities. Breaking down all lighting situations into exterior day, exterior night and interior, we see that fast negatives are best exploited in the latter two categories.

Not so long ago, "day-for-night" was an operative expression on movie sets, and although color negatives of 100 EI paved the way for routine "night-for-night" cinematography, substantial quantities of lighting are still utilized on night exteriors. This type of supplementary lighting looks particularly artificial—even when gelled blue—since its intensity is usually exaggerated in relation to surrounding areas of shadow detail. At the same time, depth of field is restricted by lenses that are used at or

CLEANING HOUSE

FIVE is spring-cleaning a little early this year. The following items are available to members on a first-come, first-served basis, at the prices listed. For an appointment to look at this used equipment, call: John Greyson, *FIVE* (212) 473-3400.

- Electrovoice Omni-Directional Microphone, Model 625-A...\$50
- Sennheiser Microphone K3U, includes: power module, ME40 Super Cad Head, windscreen...\$350
- Miller professional fluid head LPS 170 tripod, with legs and spreader, #6537...\$500
- Star-D light-weight professional tripod #1059...\$70
- 2 Sony B/W reel-to-reel ½" porta-paks with recorder, camera, AC adaptor, battery pack & charger, with cases...\$300 each
- Panasonic 19" B/W TV (#2234)...\$40
- Sony 6" PVM-8000 Trinitron color field monitor, with 2 power cords, 1 UHF to BNC, like new...\$600
- Sony CMA-5 camera adapter...\$100
- Sony CMA-1 camera adapter...\$35
- Sony AV-8650 ½" reel-to-reel editing deck (no forward drive, needs minor repairs)...\$50

close to full aperture. Fast negatives are responsible for a growing look in night-for-night: available gloom with *depth*. No more fat, blurry red taillights as a passing car slips down a dark avenue and into soft focus; details in the night can be as crystalline on the screen as they are to the eye.

DEPTH AND CLARITY

A look at the exposure rating demonstrates why. A 250 EI negative at T 2.8 requires 40 footcandles of light. Since many cinematographers in practice rate fast negatives at 400, let's rate it at 500 (with a slight push, if desired). Along Broadway above 42nd Street in Manhattan after dusk, a light meter will fluctuate from 4 to 40 footcandles, depending upon the proximity of marquees and lighted display windows. Full exposure at EI 500 requires 20 footcandles at T 2.8. Shooting 16mm and using a 16mm focal-length lens stopped down to T 2.8, we can focus at 12 feet for a medium shot of a nocturnal tourist, and everything from approximately 6 feet to infinity will be in focus.

Admittedly, a T 2.8 doesn't guarantee depth of field with longer lenses. Also, the Times Square area is unnaturally garish at night; most night-for-night filming will require some additional lighting. But the mere possibility of shooting in such an environment with a stopped-down lens already marks progress. Lens aberrations that impair sharpness, rob contrast and desaturate color are evident in full force when a lens is opened to its maximum aperture. Stopping down automatically renders an image that is

sharper and cleaner; delicate shadow detail is preserved while lens flare is contained (less glass forms the image). Overall performance is improved as optimum apertures are neared, bringing a new, clearer look to night-for-night.

Indoors, fast negatives also exploit conventional levels of "found" lighting as never before. A fluorescent-lit business office with 80 footcandles of light provides plenty of exposure at T 4 (no filters, 250 tungsten rating). And it also provides natural shadows: diffuse, realistically motivated, full of familiar detail, and with ordinary contrasts to ordinary highlights. For verite filmmakers, the good news is that harsh, intimidating halogen lamps can be left in their cases.

COOLING HOT TEMPERERS

Contrived interior lighting can be scaled back in wattage with tangible economies in power requirements and lighting rentals. A rated EI of 250 represents a 133% increase in speed over 100 EI; or put another way, each light unit becomes more than twice as powerful photographically. This is especially welcome where 20-amp household circuits are the main power supply, and "practicals" (ordinary lamps used as props) are the only practical sources of light.

A fifty percent lighting cutback means a corresponding decrease in degrees Fahrenheit. This helps to deter not so much the dread "Klieg eyes," but inflamed tempers and temperaments, whose likelihood seems to vary in direct proportion to the quantity of perspiration on the set. As the dolly crew is rehearsing yet another variation on a complex technical shot, those who labor under the lights can be spared at least some glare and dehydration, not to mention the exasperation of their makeup artists.

David Samuelson makes the point in a July *American Cinematographer* column on the subject of fast negatives that the bonus in speed means merely fewer footcandles, not fewer lights. As long as key, fill, kickers etc. are required, he reasons, a competently lit subject will be circled by the same number of lighting units. This is undoubtedly true in many cases, but not universally. As the threshold of natural levels of lighting is approached, walls begin to supply sufficient bounce fill, and spill from key lighting deflected by white show-cards goes a lot further. Interior sources such as daylight from nearby windows become more significant. What this suggests, perhaps, is the emergence of a lighting sensibility that will favor ordinary lighting levels, seasoned only as necessary with tastefully controlled artificial sources.

P.S. Don't be surprised if Kodak announces an improved '47 negative at some propitious moment in the future. ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

German TV Workshop Tunes in to New Talent

"I feel very lost when I get these American proposals. Why should we support alternative filmmaking if it is not wanted by America?"

KATHLEEN HULSER

The last several issues of *The Independent* have expended a lot of energy on the examination of American public TV. Despite its shortcomings and perpetual financial woes, PTV is still usually the only place, outside of a few cinemas, which shows work by independents. However, for historical reasons, American PTV with few exceptions is in the habit of acquiring work rather than commissioning it, thus passing up a valuable opportunity to stimulate original work. Often the arts councils, who are a major funding source for film and video in the US, wonder why they, instead of the public TV system, are supporting work which ends up on TV.

The following interview with Eckart Stein, key member of the ZDF Television Workshop (*Das Kleines Fernsehspiel*), points out how talent—documentary, narrative and avant-garde—is fostered in a German setting. While the German situation clearly differs from conditions in the US, the Workshop's record of commissioning widely divergent pieces from a bevy of emerging filmmakers of all nationalities makes it worth studying. What contributes to its success? A stable prime-time slot, staff continuity, numerous yearly projects, active pursuit of new talent and editorial control by the filmmakers are a few unusual aspects of the Workshop's *modus operandi*. Also noteworthy is its refusal to employ hosts, introductions, wrap-arounds, series concepts and rigid program categories to soft-sell "difficult" work to the general public.

KATHLEEN HULSER: How does the Workshop programming committee function? Do you use panels?

ECKART STEIN: We work together as a group of friends, because we have known each other so long. We are different but very much agree on independent filmmaking. That's the common element. We don't have panel-like decision-making. We discuss every project together—not everyone sees everything but everyone definitely reads every proposal. We get together once a month, meet and decide.

KH: Do you take votes? What if five of you support it and five don't?

ES: We don't take a vote. Sometimes two or one are so convinced, so adamant, the rest go along. It's rare that only one of the eight could detect something of value. But our decision doesn't mean that ZDF at this point actually proceeds: we then have to present every project to a hierarchy.

KH: Have they ever not funded something you strongly recommended?



Bette Gordon's 'Empty Suitcases' led to ZDF commission for her next film

ES: No. Our budget now is about 12 million DM (some \$7 million), and with that we make about 48 to 50 programs a year, we lose maybe one or two dates a year to a football game or something. And we are affected by cutbacks like all German TV. In 1983 we have seven programs less than last year. Of course, the number of programs allows us to take more risks than if we had only 12 or 15. Not all of the 48 are good but we have enough. Even the not-so-good ones are enterprises with their own value, a good try or an important subject. Even if someone found himself in a cul de sac, he proved that it is a

cul de sac. That's sometimes the point: the power of opportunity. And we show everything, everything.

Also, once in a while we buy something, say, to counteract the general tendency of the programming we have bought, for example, one by a group from Soweto; women who founded a cooperative, so we could show what they were doing. Sometimes we buy when we want to get to know a filmmaker, like the American Charles Burnett. We saw *Killer of Sheep* and bought it. Now we are doing his next film, *My Brother's Wedding*. Buying a film can be a way to initiate work with someone: buying one, then commissioning the next.

KH: Do you have a deliberate policy of working with young, first or second-time filmmakers?

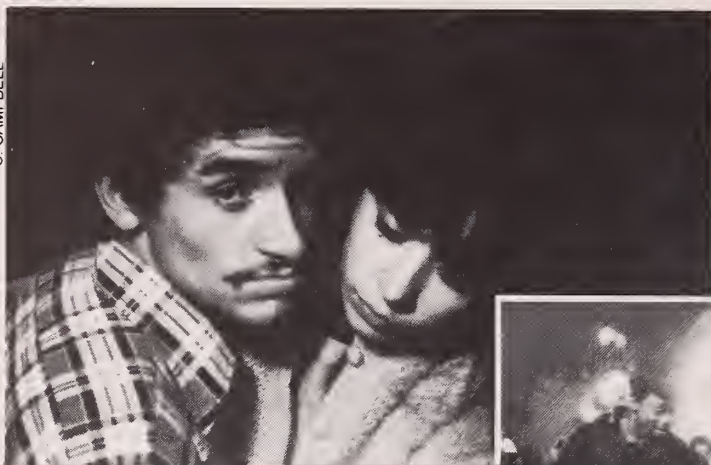
ES: Yes. Very much so. It's the most important point. We do first films, second films—then try to analyze the film for other contexts and working conditions. We don't want to follow someone through all their career. We have a very low budget and we don't believe we can totally finance a career. We try to get them independent of us.

We usually give a completion date within a year but it's seldom respected. I have been waiting two years for the new Jean-Pierre Gorin film about toy trains and the people who run them. It deals with how people identify with the trains, a metaphor for America through the images.

Other American projects in the works include Robert Wilson's *Stations*, about how a little boy's fantasies invade his parents' house. We are now trying to agree to do a film with Bette Gordon—a very beautiful and intelligent dialectic about a man involved in a voyeuristic situation, a reversed voyeuristic situation. She's very stringent. And there's a piece called *Graffiti* [title now *Wildstyle*] by Charlie Ahearn about graffiti artists and kids from the South Bronx. We have a lot of American projects—too many.

KH: How did it happen that you commissioned films from people in the US? And how is public television here different?

ES: There are different historical rules.



'Lee' Quinones and Sandra 'Pink' Fabara cool out above while Patti Astor loosens up and Chief Rocker Busy Bee raps in Charlie Ahearn's street-



wise 'Wildstyle,' a frenetic compendium of the rapping/breaking sub-culture

M. COOPER

[German television clusters ads during one period].

KH: How do you define an independent?

ES: We would define it otherwise than as defined here. We mean the filmmaker himself: he or she is our partner in the deal. We are not working with any company, partner, firm, station: we always deal with the filmmaker.

KH: Is this part of the reason you have been able to get such interesting work, work with personality?

ES: I am convinced that it is so. For the filmmakers gain confidence in what we are doing, and we gain confidence in what they are doing: they know they have total editorial control.

KH: You make no cuts?

ES: No cuts, no re-edits. Or very rarely, perhaps once a year when there are political or other reasons, sexual taboos or such. We haven't had that kind but once when we had a political problem we had to make such a cut. We agreed, the filmmaker and us, that it was an institutional cut, not ours (i.e., the Workshop's or the filmmaker's) and the film was shown theatrically without the cut. The best example is Rosa von Praunheim's *Death Magazine* [about the necrophiliac publication of the same name]. All our hierarchy immediately agreed they would not show the film on our program but it could be shown everywhere else—wherever the filmmaker wanted it to be shown. It was totally ZDF-financed. It has not been broadcast because of the death and brutality scenes but it has been shown everywhere else. It may be censorship but it's not censorship of the product.

KH: Do you organize series within the general program?

ES: We do have something we loosely call a series, called "Third World Friends." We are more and more trying to deal with Third World filmmakers. We did ten films last year

America has a pioneer, private interest culture with no sense of the European public responsibility for non-commercial culture. In my opinion, PBS didn't do the job it should have done, though some people do things at WNET; Kathy Kline does a good job. We (WNET TV Lab/ZDF) went together on Errol Morris' *Vernon, Florida*.

KH: Was this your first joint film venture with them?

ES: The only one.

KH: Will it be the first and last?

KH: I am afraid. Nobody in the US is interested in Jean-Pierre Gorin's *Poto and Cabengo* [his previous ZDF-financed project, filmed in Southern California]. Finally the Fourth Channel in Britain bought it. We have done films in Britain without any British participation, it's not only in America. But with our low budget it's strange to have films made in America.

KH: When did you begin doing American films, foreign films?

ES: We always did. There was Steve Dwoskin early on, an American living in Britain. We did Greek films, Polish films, Belgian films. It was always a tradition not to be chauvinistic.

KH: You have no pressure from other people in ZDF hierarchy, if for example you have 10 films by foreigners?

ES: We have even had sometimes half of our programs by foreigners, and nobody objected. Fortunately, we have been successful, and run for a long time. The Workshop is one of the rare bridges between filmmaking and TV. Mostly the two are partners only on a very, very businesslike level—hating each other. But we collaborate. And then we have critical approval, not only from Germany but from all over—international prizes and all different kinds of festivals.

KH: Were you there from the beginning? How was it started?



ES: Yes. It started (and this may be one of the secrets) some 20 years ago, with a program called *Kleines Fernsehspiel* ("Little TV Play"). We began with little films, 25 minutes long, mostly bought. And then it became more and more difficult to find those 25-minute films, since everybody was making longer films. So we began to make the films ourselves rather than buying them and we managed to keep the slot filled. Then 12 years ago we got the evening for open-ended shows.

KH: Before then, were you on during the day or the late evenings?

ES: We were on early at 7 pm, a prime-time 25-minute slot inside the advertising period

Cuban Films Come to NYC

A DECADE OF CUBAN FILMS, 1972-1982, presented by Young Filmmakers Foundation and the Cuban Film Institute, Habana (ICAIC), Nov. 3-9 at Film Forum. 19 films, revealing aspects of Cuban society rarely seen by the American public, will be screened. The series begins with a premiere of "Polvo Rojo" (Red Dust), Oct. 31 at 8 pm at the Communications Dept. of Hunter College. A highlight of the series will be "An Evening with Santiago Alvarez," internationally acclaimed documentarian, Nov. 8 (time & place to be announced). Festival posters & a catalogue documenting the program, filmmakers & work of ICAIC will also be available. For tickets & info, contact: YFF, (212) 673-9361.

from India, North Africa and South America.

KH: So you don't have to deal with underwriters or marketing people?

ES: Right. Though we do have ratings, we are *not* competing. We are not asked to reach a certain standard of ratings; we absolutely don't have to consider them. If we did, we couldn't do the Third World films, because nobody really wants to see those films. But the strange thing, too, is that the public is very easily won. There is interest in that kind of program if you just continue. We are very comfortable with our public.

KH: Do you have any introduction to the films or a host, or do they simply run?

ES: No, they just run. *No host*. I think it's very patronizing. Don't forget all of these films run in cinemas, too, so there are two levels of response, and we are widely reviewed in newspapers. Of course, in Germany, people accept that film is commissioned by TV, film wouldn't exist without TV.

KH: Do you give a film a theatrical release before broadcast?

ES: Without exception we ask to have *rex prima noces* because we need those films. We don't want to become a showcase: we show them first. But we don't interfere with other releases. In most cases festivals can be arranged. The Berlin, Cannes people ask us and we usually agree. The festival prizes of ZDF-supported films are very important. We probably wouldn't have been allowed to go on with such crazy films without this outside support.

KH: What are the other factors in your success?

ES: The slow growth of the institution, continuity, and the fact that every Thursday night it runs: we have a status. I don't have to ask a board, I simply show the film.

KH: In other words, you are visible on the broadcast spectrum. Do you still do your "Kamarafilm" series, the filmmaker's notebook pieces?

ES: I believe that this is the best of what we are doing because there is no administration hovering: it allows a filmmaker without any proposal to work without asking if he is someone with a bank card. We just advance the money for the project to be done and it works very well. Up till now we have *no* filmmaker not coming up with a product. Not one in the last 12 years. It's my favorite mode of production. These Kamarafilms in many cases win an international reputation. It's a kind of very personal introduction to the public, to the cineastic public. We now budget up to 100,000 DM. for these Kamarafilms, and very often once they have our approval they get other money.

KH: Are you changing your attitudes towards supporting American filmmakers?

I've heard you are getting frustrated with the response here.

ES: Well, I *am* getting frustrated. All of the cultural trash, from *Dallas* to who knows what, is being bought by us, by European TV stations. Then I feel very lost when I get these American proposals—twenty a month. It's a paradoxical situation. I wonder if we are not exaggerating this kind of absurd support of American filmmaking over here. Why should we support alternative filmmaking if it is not wanted by America? One Michael Cimino budget would help us do ten years of our work. I had hoped that the TV stations in America would respond but there's no reaction—they just don't seem to notice what we are doing. We make five, six, seven American films a year without a dollar in them. There's just a kind of darkness here.

Input [a project to get international TV programmers together to see and discuss unusual programming in the hopes of fostering exchanges] should help. But Input has become a little hydrocephalic. The American/European relationship doesn't work well because the American indies consider Input a marketplace for selling their products, and the Europeans consider it a useless and unsuccessful showcase. They are waiting, without any hope, for American reactions. The Americans say the programs are beautiful, but there's no breakthrough to broader outlets. The Rockefeller Foundation [supporters of project] originally hoped it would open the media to each other but it has been totally blocked on the American side. They accept the BBC programs because of the language, but everything else has been very chauvinistically managed.

Another example is the ZDF Workshop retrospective in Berkeley. KQED, the San Francisco station, agreed—more out of politeness than conviction—to show three ZDF-supported American films from the retrospective and were quite astonished that they were good and approved by the public. But this demonstrates the attitude: American films they could get for nothing, and they were *flabbergasted* when the public accepted them!

I feel the American contribution to alternative filmmaking is *very, very* good, some of the best. Which is worse because it's just incomprehensible that there is no feeling over here that this is important.

KH: So your frustration is that, beyond just trying to get one film of a filmmaker before the public, your aim of getting a filmmaker started hasn't been achieved? You've supported one or two excellent films, and then the filmmakers are still stuck?

ES: Take Mark Rappaport. We have done two films with him, and we must stop, yet I feel that he continues to be at the same point—and not because of lack of talent. So why did we do it, why did we give help? Is it a kind of strange missionarism over the Atlantic, why didn't we leave them alone? ■

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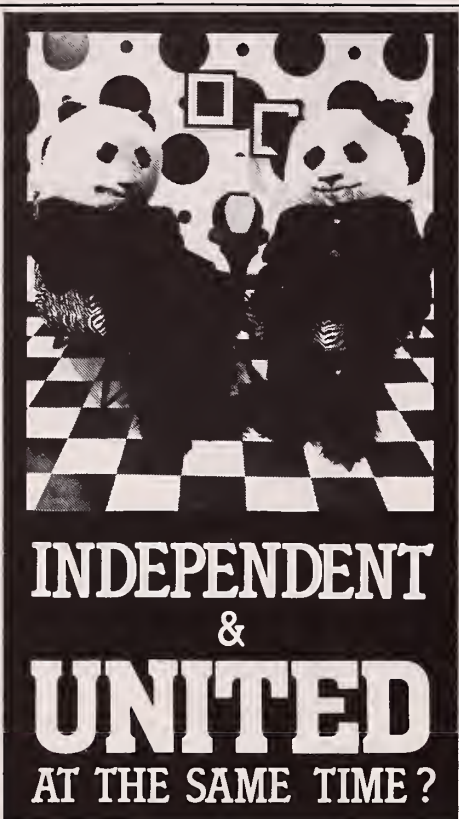
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Letters, continued from page 3

rently with the AFM and Filmex in Los Angeles and attract key buyers with a modest budget. This was done by this author in concert with Filmex in 1981. Over 42 hours of films were screened for US distributors over a five-day period. Shorts and documentaries programmed by Filmex were screened for both distributors and press. Had the screening committee wished, all of the independent features could have been screened too.

The IFP seems to take the position that filmmakers such as Martin Scorsese and George Lucas have little in common with IFP's stated goals. Both filmmakers started as "independents"; *Who's That Knocking at My Door?* and *THX-1138* have a great deal in common with current IFP-represented films. Is the IFP saying that once an "independent" feature director succeeds, he/she is no longer considered an IFP-type "independent?" The IFP has failed to differentiate its films and struggling directors from the hundreds of individuals trying to make personal cinema within the industry. What IFP member would refuse the support or independence that filmmakers like Woody Allen, Steven Spielberg and Francis Coppola have managed to receive?

Mitchell W. Block

Tunnel Vision in Wichita

Dear *Independent*:

The article in the July/August issue concerning the plight of independent filmmakers and public television brings up some issues that have been discussed here in Wichita at this public television station. As a member of *AIVF* and an ardent supporter of independently produced television and film, I often go to my Program Director with suggestions for programs to air on KPTS. The response is similar in almost every case:

1. Who are independents to think that they have any particular rights of access to PBS or public television?
2. Why should I air a program made by people who are biased and pass themselves off as journalists when they really aren't?
3. The programs are generally from one perspective (read: leftist or liberal), and make no attempt to be even-handed.
4. They generally aren't that good...or interesting. And, too, they are always so downbeat. People these days want to be entertained, not to be told about their problems, or those of some place they aren't interested in (or even know about).

As a result of this attitude, we are now running *The Bob Newhart Show*, *Twilight Zone* and other programs that are of a strict entertainment value—and not running other programs that (I believe) should be on public television. Specifically, we have not run any of the independent documentaries offered this year other than *Key West Picture Show*. Titles like *Burden of Dreams* by Les Blank

and *Soldier Girls* by Broomfield and Churchill come to mind as ones passed up by KPTS.

This dilemma is compounded by more than simple politics. Admittedly, Kansas is a conservative state. However, the programming decisions are not made on that basis alone, or so it seems. The overriding concern, both here in the small markets and the larger ones too, is money. With the financial cutbacks as large as they are, public television stations must scramble for every dollar possible. The segment of the viewing audience—at least here in Kansas—simply doesn't want to give money for "that type of programming," or so I am told. They want (in order, at this station): wildlife programs, *Doctor Who*, *Masterpiece Theatre* and the Friday night public affairs block (*Wall Street Week*, *Washington Week*, et al.).

How to fight this attitude is a problem for all of us concerned with the future of public television and independent production. As Production Manager here at KPTS, I find myself writing endless numbers of program proposals for the type of programs we are presently not running. Sometimes I get lucky, as in the case of *From the Beginning*, a documentary done on the Wichita Ballet and its collaboration with some members of the American Ballet Theater. In other instances, I have been turned down without hesitation. Unemployment, the economy (locally) and other "down" subjects seem to be taboo.

In the meantime, we must fight the trend of public television and force the program directors to take a hard look at what they are doing. We must convince them that public television is not and should not be competition for the commercial networks by programming "what the people want to see."

At KPTS I am called a "Liberal Fascist." By liberal, I mean anything that isn't praising business and the "American way." Liberal programs, or so it seems from the Kansas perspective, are ones that question the values we are taught in school and face in our day to day life. I like liberal programs and am a fascist because I want people to see those programs. More power to the liberal fascists!!

Eric Rosenberg, Production Manager, KPTS

BULLETIN BOARD BULLETIN

We appreciate receiving notices for posting from *AIVF* members. Please continue to keep us aware of available services, screenings, festivals, job openings, and miscellaneous information! In order to keep the bulletin boards neat and all notices visible, we will remove posted material after two months unless otherwise noted. If you wish to keep a notice posted continuously, please send us a periodic reminder.

The Culture Biz: Indies at CBS Cable

Though CBS is still financially shaky, a few indies have managed to get in on the act. New Orleans video-maker Stevenson Palfi talks about his happy experience.

PAULA MARTINEZ

As it celebrates its first birthday this month, CBS Cable is barely toddling towards solvency. Despite its potentially lucrative advertising—the arts channel offers free programming to approximately five million viewers nationally, who must tolerate up to five minutes of ads per hour—many observers think the basic service may soon collapse. Recently, it received a kick in the diaper when Twentieth Century-Fox declined to become a partner in the venture, thereby avoiding a share in CBS' losses (estimated at \$30 million annually until "break-even day," a mythical rendezvous with profitability now postponed from 1984 to 1985).

CBS Cable nevertheless continues to produce 60 percent of its programming, a higher proportion than its competitors. This means that, although CBS (like the other culture services) is far from the Garden of Eden envisioned a few years ago, some indies *have* been able to connect with it. Now that the CBS financial picture is causing an abrupt shrinkage in the number of productions, the fate of the few slots hospitable to indies has been put in doubt. Will CBS Cable make a concerted effort to schedule mass-appeal programs attractive to the advertisers it desperately needs? Or will it switch over to a subscription format with monthly fees? One possible solution under consideration, according to the *New York Times*, is a merger with Bravo, a pay cable culture service which specializes in low-budget performing arts programming and is owned by Cablevision, one of the largest multiple system operators.

"MIXED BAG," NIXED BAG

CBS' *Mixed Bag* series, which recruited freelance producers to work in tandem with executive producer Greg Jackson, "has definitely been discontinued because it's too expensive—although I'm sure indies don't think we paid too much," says Jack Willis, vice president for programming. Greg Jackson is leaving for ABC.

Ellen Hovde and Muffie Meyer of Middlemarch Films, who contributed two segments to *Mixed Bag*, comment: "Jackson was wonderful to work with—he understood

our ideas. We found that, in terms of subject matter and people, cable and American public television are much the same, although the business and corporate world tends to make decisions much faster. On the other hand, as a small company, it was hard for us to wait three to five months for payment. We had cash flow problems." They went on to



Allen Toussaint in CBS Cable's 'Piano Players Rarely Ever Play Together'

observe that the many repeats characteristic of cable programming helped give their *Nichols and Dimes* plenty of exposure, although the scarcity of TV listings in newspapers was a drawback.

On the September CBS Cable schedule is a *Mixed Bag* show devoted to video art, featuring many of the best-known video names (Sanborn/Fitzgerald, Bill Viola, Nam June Paik, Davidson Gigliotti) with excerpts from existing works and interviews with the artists. Meanwhile, on the acquisitions front, the American Film Institute's distribution department is on the brink of concluding a deal to sell CBS Cable six half-hour dramas

produced at the Los Angeles campus by second-year students at the AFI's Advanced Film Workshop. "We have about 80 films on the shelf which have rarely been seen," says Martha Carrel, AFI Director of Distribution and Production. "Cable is opening up the market for short films. It took time to negotiate agreements with the SAG actors who play in these productions, but this year we sold ten films to HBO, and are now dealing with CBS Cable." The six films range from Jeffrey Lengyel's *Just for a Laugh*, with comic Robin Williams, to Seth Pinsker's *Strange Fruit*, from Lillian Smith's Southern novel, to Shelly Levinson's *Violet*, which won a 1981 Oscar for Best Short Subject.

Willis notes that "We will be spending less, and concentrating, as before, on material about the performing arts." According to him, the only indie project in the works for the upcoming season is Mark Brugnoli's *Two Poets*, a documentary about Robert Penn Warren and James Dickey. "We are of course open to ideas from indies for commissions and acquisitions—but *within* our budgetary constraints," observed Willis. Some sources in the distribution business think CBS Cable's acquisition prices are ridiculously low—\$5,000 to \$10,000 for a half hour, and \$25,000 for an hour. Says one experienced salesman: "At the end of 1981, CBS told the Independent Feature Project it was buying. But nothing was bought, and CBS wanted to retain the right to recut the material." The salesman concluded that CBS Cable wasn't a viable market. Hovde and Meyer, who have worked almost exclusively for the various cable services for the last couple of years, point out that CBS' acquisition fees, in their experience, run double that of the best offers from national public TV.

HOT LINE, COOL KEYS

Stevenson Palfi, longtime Southern video activist and ex-head of the New Orleans Video Access center, had an upbeat cable experience. Just before CBS Cable debuted in October 1981, Palfi showed up on its doorstep with a twelve-minute sample reel of

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Piano Players Rarely Ever Play Together. Because he had a hot line to Jack Willis through then-AIVF director Alan Jacobs, his story of the cable game is probably atypical. Nevertheless, the saga of how Tuts Washington, Professor Longhair and Allen Toussaint—representatives of three generations of New Orleans keyboard wizardry—came to play for five million cable viewers reveals a bit about how the newly-born system operates, how it benefits from traditional non-profit sector cultural support and how it compares with its proximate inspiration, public TV.

Piano Players was acquired near completion, but CBS hiked its bid to cover finishing costs and to compensate the producer for the unexpected additional length of the program. Originally designated for an hour slot, *Piano Players* ran 75 minutes when finished. "Jack Willis looked at the 78 minutes I turned in and declined to cut it," recounts Palfi. "Then, to my amazement, he suggested we move it into a 90-minute special slot. When I asked to be paid more for the extra length, he agreed. It was a real treat to talk as fellow producers about the subject and forget about the business."

As every indie knows, producing entails a lot of business dealing. Palfi decided he didn't have the time or energy to go it alone, so he persuaded his lawyer to be his agent. "My lawyer didn't know much about cable at first, but ICAP and AIVF fed him information about the range of market prices and terms," explained Palfi. In his case, it was easy because Willis already wanted the program—and, more surprisingly, still wanted it even when the production couldn't be wrapped up immediately.

Palfi's biggest problem, in fact, didn't spring from sales or business, but from the main character in his documentary. Professor Longhair, virtuoso of the barrelhouse and rhythm-and-blues piano style, died just before the big group shoot which was to feature Allen Toussaint, Tuts Washington and the venerable 'Fess playing as a trio. Fortunately, Palfi already had footage from a rehearsal, and managed to integrate the Professor's funeral procession into his completed video piece, a forlorn finale to his dream of uniting musicians who had never played together.

MAD DASH TO MARDIGROPOLIS

Most of the editing was accomplished at Mississippi Educational TV in Jackson, which offered free facilities after WYES, the New Orleans PBS affiliate (notorious for preferring *Avengers* reruns to local products), turned the piece down. "Mississippi ETV supplied \$50,000 worth of free editing time plus tech crews, in the hope of pinning its logo on the wished-for national PBS broadcast," says Palfi. "For the shoot, the techies would just fly from Jackson to New Orleans at 80 miles per hour, the fuzzi-buster on and a six-pack on the dash.

Although the station and I had our differences, we learned to work together."

Piano Players, begun long before any cable culture service existed, had \$34,500 worth of grant money in it from arts councils and the Rockefeller Foundation, but, as Palfi soon discovered, the musicians' fees gobbled that up fast. Is it legal—and acceptable—to sell grant-funded projects to cable? "Marketing to cable is not a problem because, after all, they are now putting commercials on PBS. Erica Jong's *Fear of Flying* became a best-seller, and it was written on an NEA grant. Indies over the long haul contribute so much of their own time, they subsidize the system. I'm all for selling where you can," concludes Palfi.

Actually, a cable first-run, or rather a year's worth of multiple plays, doesn't preclude a subsequent run on PBS, although the public system "frowns" upon it. How did working with cable culture compare with the public television route? "PBS has always been frustrating for small indies: nothing is agreed, the personnel changes, there's confusion, there's no publicity, and it even used to demand exclusive rights for three years," grumbled Palfi. "CBS Cable was clearer and more efficient: when they decided to do something, they did it. On the other hand, it's hard to get a national review on cable. And cable's subscribers and potential viewer share are far less than that of PBS."

In sum, few indies are going to find work for the cable culture services, and the desired subjects are far more restricted than on PTV. However most producers questioned agree that the simpler lines of authority in the corporate world encourage rapid decisions based on short proposals, and the producer never has to spend years hunting for grant money to fund a good idea. Cable prices do vary widely, depending on market forces. But as Muffie Meyer remarked, "Who but indies will produce a half-hour program for \$30,000?"

The future of documentary on cable doesn't seem bright. But for dramatic productions, culture cable's willingness to forgo star casts may aid aspiring indies, although biz execs can't be expected to adore far-out scenarios. Publicity is a sore point with both PTV and cable: PTV never has any publicity money except for major sponsored series; and so far cable hasn't reached large enough audiences to garner free press attention, although it has (or will have) the money to spend on ads. Notwithstanding the differences between the business world and the public sector, PTV and culture cable have much in common: an enormous overlap in personnel, an appeal to the same viewers, and a preference for mainstream culture. And though, ultimately, few will land contracts with either entity, it's still worth keeping both in mind for future productions.

PS: Nina Rosenthal, Director of Program Development at CBS Cable, welcomes proposals at 51 West 52 St., New York NY 10019.

Prices and Prospects In Foreign TV Markets

The who and how of riding the European airwaves. While acquisition fees aren't high, sales do add up; and pre-purchase contracts are proving useful in the hunt for further funding.

PERSHENG SADEGH-VAZIRI

No independent filmmaker from the US can afford to ignore foreign television markets, especially those in Western Europe. In most countries television is state-owned, which means well-funded and without much commercial pressure. They are generally more open to buying films with political and cultural themes, although feature-length films still have a better chance at these markets. Some, like West Germany and England, pay good prices, and sales to different countries can add up. They also pre-purchase films. Contracts are sometimes drawn upon seeing the script or footage, but payment is made only at the rough-cut stage. However, these pre-sale contracts can be very useful tools for leveraging production financing in the early stages of a project, and are thus different from the simple acquisition of a completed film.

The following article is a brief guide to different markets in the Western European countries. Although it's possible to sell to Eastern European countries, Australia, Latin America, Japan, Canada, Africa and the rest of Asia through the proper channels of agents and distributors, there is little information available on them. People involved in selling independent films say they are difficult markets to deal with.

The Western European markets have been changing over the last four years for indies. Much of this development is due to the efforts made by the Independent Feature Project, which has encouraged foreign TV reps and indies to meet and has strengthened the position of American indies. In general, these countries welcome narratives of different lengths as well as documentaries, and buyers and station programmers are often as willing to work directly with filmmakers as with agents.

WEST GERMANY

West Germany has the reputation of being the most important television market for American independents. Three channels operate in Germany. Channel 1 (ARD)

broadcasts nationally; its buying unit is Degeto Film. It is mostly interested in dramatic features. Jane Morrison, who pre-sold her most recent film, *The Two Worlds of Angelita*, with the assistance of the IFP, had a very positive experience dealing with ARD. "They read my script last summer



Ruth Ford in the final scene of Fred Keller's 'The Eyes of the Amaryllis'

('81) and agreed to give me a contract upon seeing the rough cut at the IFP market in September," she said. "Then I got a lenient contract, after showing some selected and unedited footage to them, in which they agreed to buy the film, unless the final result deviated markedly. They are wonderful people to work with." Morrison noted that she had just received a telegram from ARD accepting her final film. Some of the other films pre-purchased by ARD through contacts made at the third IFP market and its

summer get-together were: *Keeping On* by Barbara Kopple, *Losing Ground* by Kathleen Collins, *Eyes of the Amaryllis* by Fred Keller and *Mountain Charley* by Vicki Polon. They pay \$50,000 for all features.

The West German Channel 2, ZDF, also broadcasts nationally and pays \$50,000 for features. They have been doing a lot of pre-purchasing in the rough-cut stage. At the last IFP market they pre-purchased Robert Young's new film, *The Ballad of Gregorio Cortez*, as well as some others. Eckart Stein of ZDF's Kleines Fernsehspiel ("Little Television Play") Workshop (see article page 9) also occasionally acquires films for smaller sums, but prefers to commission original work. Although the Workshop is very daring and doesn't hesitate to broadcast provocative pieces, these days it is *not* emphasizing work from American indies. However, the Workshop recently put money into a rap-musical romance starring kids from the South Bronx (Charlie Ahearn's *Wildstyle*), an avant-garde look at voyeurism and pornography (Bette Gordon's *Variety Photoplays*), and a documentary-like tale of obsessive old men and Southern Californian mores (Jean-Pierre Gorin's *Durante Boulevard*).

Channel 3 is a conglomeration of local channels which do their programming independently. There are 86 local stations, of which WDR is the largest. They buy a variety of films, documentary and fiction, all full-length. German Channel 3 pays between \$10,000 and \$25,000 for feature-length films. Georg Alexander, the WDR agent, is based in Los Angeles. He is very busy and tends to be rushed, so be prepared before you call.

BRITAIN, HOLLAND, SCANDINAVIA

Another excellent television market for indies is the British Channel 4. They will begin broadcasting in the UK in October of 1982, and intend to program independent work from all over the world. At the third IFP market, they purchased and pre-purchased



Angelita and family in Jane Morrison's 'Los Dos Mundos de Angelita'

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Degeto-Film GMBH (ARD)
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D-6000 Frankfurt am Main
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International Film Exchange
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New York, NY 10019

Visual Communications (213) 680-4462
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Los Angeles, CA 90013

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Devillier-Donegan Enterprises
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Washington, DC 20036

Louise Rosen; Rob Odell (617) 277-7162
Producers Service Group
100 Winchester St.
Brookline, MA 02146

Charles Schuerhoff (617) 891-1805
CS Associates
4 Hidden Road
Weston, MA

New Front Films (612) 872-0805
1409 Willow St. Suite 505
Minneapolis, MN 55403

NB: This is an incomplete listing, and does not constitute an endorsement of these particular agents or distributors. Contact the IFP for more complete information on agents, producers representatives and distributors.

many films, so there's concern that they might have over-extended themselves. Although the British Broadcasting Corporation has usually been a difficult market for indies to penetrate, Channel 4 competes with the BBC, so they will pay more for a film if the BBC has made a bid. "We purchase different kinds of films. Our criterion is quality rather than length," says Derek Hill, Channel 4's acquisition agent. "It's helpful if the films deal with problems that can only be tackled in the US." Films they acquired at the third IFP market included *The Weavers: Wasn't That a Time!* by Jim Brown; *Garlic is as Good as Ten Mothers* by Les Blank; *Soldier Girls* by Nick Broomfield and Joan Churchill, and many others.

Holland's IKON, VARA, NOS and VPRO are very willing to buy American independent films of any length. They prefer to purchase socially aware and radical documentaries and fiction films. However, they do not pay much: \$100/minute at best. (See the July/August *Independent* for a more in-depth analysis of Dutch TV.)

The Scandinavian countries are good markets for indies. For features, Sweden pays about \$5,500; Finland, \$1,800; Norway, \$1,000, according to ex-IFP organizer Michael Goldberg. They are also easy to deal with. "We buy films, wherever we can find them—whether from directors or agents or big distribution companies. Since we pay the same price for all American films, it does not really matter to us where we buy, as long as we can be sure to get what we pay for," says Jorgen Oldenburg of Denmark's DR (Danish Radio). They pay \$3,000 for one transmission of a feature, and \$30/minute for shorts (of which they buy fewer).

ITALY, FRANCE, JAPAN, CANADA

Countries such as Italy, France, Japan and Canada have only occasionally bought independent works. Italy, for example, bought *Alambrišta!* for \$21,000. Since Italy has its own large film and television industry, it tends to buy domestically, and if they buy American films, they tend to be commercial and union-made. So far Italy has not attended the IFP market, but IFP is hoping to have people from Lab 80, an Italian distribution company, attend this year's market. Other Italian distributors who work with independent films are C-19, based in Rome, Giangi, based in Milan, and Nuovo Comunicazione, which according to Michael Goldberg pays an advance of \$10,000 but keeps the bulk of receipts (70-80%).

French television is going through a major change due to the turnover in government and the policies of the new Culture Minister. Traditionally France has not been a good market for independents because it has much production of its own, and American quotas to protect the home industry. The quota tended to be filled by commercial and network-type programming. "The new Mitterrand government has allocated more

money to the Ministry of Culture, but it is turning away from fiction films for television in favor of more cultural programming, such as ballet, etc.," commented Tim Ney of the IFP. That means that it still is not buying independent films. However, policy will not be clear for a while. We'll have to wait and see.

Japan also has a big television industry. It mostly buys American commercial programs, and has been a difficult but not impossible market for indies.

For example, Visual Communications, a Los-Angeles-based agent, is working on opening up the Japanese market. It is handling *Hito Hata*, a film by and about Japanese-Americans and their history, and trying to sell it to Japan.

The neighboring Canadian market is not an easy one either. It is very much based on the American market, and gets all three networks, as well as PBS (through cable). "It's important for American producers to make arrangements with a Canadian distributor to handle Canadian TV prior to the date their films go on network or PBS," says agent Sharon Singer of the Canadian Dabra Films. "Then they can get additional money from Canadian TV." The Canadians also must deal with a 60% quota of Canadian programming. The Toronto and Montreal Festivals are important if you want to sell to Canada.

SOCIALIST COUNTRIES, AGENTS, FESTIVALS

As for Eastern Europe and Latin America, arrangements have been made between independents and these countries. The process is more difficult and requires working with agents and distributors who have contacts there. Currency convertability can be a problem, and reports from Latin America indicate that payments are often sporadic. International Film Exchange is one of the agents that has represented indies in Eastern Europe, South America and Australia. Films such as *Best Boy* and *Image Before My Eyes* have been represented by them in various nations. The American Film Market in Los Angeles in March and the Berlin Film Market are good places to reach socialist and Third World countries. Mexico has bought more indie work than other Latin American countries, and it pays the highest prices with the exception of Brazil: about \$10-50,000 for features. In Mexico, Zafra is a company that distributes progressive films. They pay no advance and work on a 60-40 split. Of the Eastern European countries, Yugoslavia has been the easiest to work with. It bought *Northern Lights* and *Alambrista!*, and currently pays \$1,300 for one broadcast of a feature.

How do you approach these markets? It depends on how each entity conducts its business. Many deal only with agents, while some like to work directly with the filmmakers. For example, the IFP advises that, depending on the kind of film you are selling and the time or money you're willing to spend, you can choose between getting an

agent or going direct. Selling directly means avoiding the agent's cut, but requires a lot of time to pursue sales to different countries effectively. Shorts, for example, are very difficult, and do better if they're handled by agents, who can package them and sell them as a group. Or, as Joy Pereths of Affinity (a producer's rep) puts it, "I believe that agents or producers' representatives are necessary if you want to make the most from your film. Agents service films over a long period of time, depending on the terms of the contract." An agent's fee includes servicing of a contract as well as making deals, and can include supplying cassettes and prints, publicity material, shipping, etc. They also sell theatrically as well as to TV, and reach more countries over a long period of time. [See box for a short list of agents whose names came up frequently in the research for this article.—Ed.]

Another important factor in selling films is gaining visibility and publicity. Entering films in the appropriate festivals and markets helps in meeting the right people. The television buyers I have contacted have named London, Berlin, Cannes, Venice, as well as Filmex, New York, Florence and of course the IFP market as places they attend to view or buy films. These festivals and agents by no means exhaust the list, and remember there's flexibility in the prices they pay.

One independent film that has done well in foreign sales to date is Robert Young's *Alambrista!*. It succeeded due to a combination of factors. First, it's a fine film. It deals critically with the question of immigrants working in the US, which might explain its popularity abroad. It was selected for the 1978

Director's Fortnight at the Cannes Film Festival and won the prestigious Camera d'Or award, the first American independent film to do so. It also won the San Sebastian prize. Such great publicity led to working with an influential French-based agent, George Pilzer, who successfully sold it to many different European nations, theatrically as well as to television. Its foreign sales have totalled about \$150,000. Furthermore, it was sold to some countries that are very difficult to penetrate, such as Spain, Portugal, Italy, Czechoslovakia, Mozambique and Greece. It's interesting that the highest bid came from West German television for \$24,000, half of what it usually pays now.

When *Alambrista!* first hit Europe in 1978 things were pretty difficult, but it had a remarkable success. Since then, European television buyers and the public have become much more familiar with the variety of works available from non-Hollywood and non-network sources. Factors that aid acceptance of unusual works in Europe include a greater tolerance of slower-paced work and of films with explicitly political themes. And, obviously, material which is critical of the American way of life isn't going to run into the same kind of resistance abroad that it would at home. Last but not least, when your film has been broadcast nationally in Europe, often the very American buyers and programmers who ignored you before suddenly sit up and take notice. ■

Persheng Sadegh-Vaziri is a graduate student at New York University's Department of Cinema Studies who spent the spring researching foreign markets for FIVE.

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AIVF FORUM

PRINCIPLES & RESOLUTIONS
OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

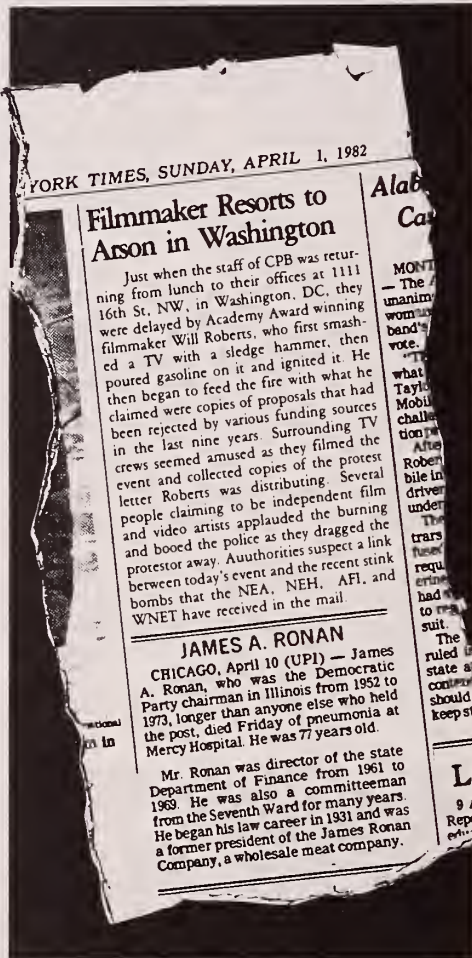
1. The Association is a service organization of and for independent video and filmmakers.
2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.
3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.
4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.
5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.
2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.
3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.
4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

Weary Finalist
Curses Funders

WILL ROBERTS



I am so tired of being a finalist. I am especially put off by being told that it's a compliment and I should be proud. Who among us can really afford to practice our craft any more? So here I am again, in Limbo with High Anxiety, as a CPB Unsolicited Proposals finalist, just waiting, hanging on. They won't say who the panelists are. They won't let me see them or talk with them. They meet somewhere, and through some voodoo process that not even they control, recommendations are made and considered, while most of us keep writing proposals and waiting.

LET US EAT FILM

My lab manager, Bill Kiernan at Filmtronics in New York, told me that the independent filmmaker is becoming extinct. Recently, I head Josh Hanig (*Men's Lives* *Song of the Canary*) threatening to give up

film because of funding hassles. Amalie Rothschild, too (*It Happens to Us*, *Conversations with Willard Van Dyke*), has said she was ready to move into something else for the same reasons. We all play expensive credit card games. We commit ourselves and then find that we are mid-stream in a project, convinced that someone will notice how far we have swum and send out a boat to help us reach the other side. Usually, if we get to the other side (a completed film), we have had to swim for years. Many of us get stuck in the middle, or end up being swept downstream to the point that our films don't end up where we thought they would.

LET'S CREATE A CRISIS

So how about the CPB "Crisis to Crisis" fund? Filmmakers all over America began to look for a Crisis. For most of us, the Crisis was being stuck mid-stream in a project, so we tried to redefine our proposals. CPB was sending out a call for "Life and Death Matters." It was like they were trying to buy a dozen oranges while there were apples and bananas already ripe, some almost rotting from lack of care.

600 FILMMAKERS TRY TO
EAT FOUR STRAWBERRIES

So how about the WNET TV Lab? Isn't it nice to know that somebody cares? Did you know that 99 and 44/100% of us were losers in this last round? My crew and I drank together the day I was told "No." We made a special toast to all the 590-plus of us who were losers. (No doubt we were in good company.) One privilege of being the finalist is being told, "You can live in greater hope and anxiety for weeks." The other privilege is being told "No" weeks after others learn that they have been squashed. Finalists receive encouragement: "You should be proud to make it so far and your project was one of the last to be eliminated. You almost made it." It's a bit like telling the Indians, "You should feel lucky because you won 42 out of 45 battles before the cavalry destroyed you." Twyla Tharp (the NY choreographer) once wrote on an application, "I don't write proposals, I dance." She was funded. I quoted her on a proposal once, but wasn't even a finalist on that one.

THE INDEPENDENT DINOSAUR

Of course all the administrators and panelists and readers and staffers are "nice"

people. Surely you've heard one say, "Well, if the decision were mine, things would turn out differently." What a sterile bunch of wimps. It's time for Guerrilla Film war. If cooking up imaginative proposals is to be our only creative outlet, then creativity be damned; writing good proposals has little to do with being a good filmmaker. If CPB and PBS really wanted to fund indies, as they claim, they'd begin by *buying* what we've already produced at reasonable prices and *enabling* us to begin or complete what we want, how we want. Such shit, writing proposals for people whom we may not even define as our audience. Let's write advocacy letters to Congressmen and Senators as well as Arts and Humanities Councils, pleading for sensitivity. Let's waste time. We are not failures because something is wrong with us as independent filmmakers. We are oppressed

by their stupidity. Groucho Marx once said, "Military intelligence is a contradiction in terms." Ditto for Arts and Media Panels.

CREDITS

So for my current film, *American Rebel* (a political love story about an American entertainer in East Berlin), I'm tempted to give a "No Thanks" credit: "No thanks to all of those who were given the opportunity to help and did nothing." Then I'd list them. You know who they are—AFI, NEH, NEA, CPB, PBS, The Playboy Foundation, The Film Fund, WNET TV Lab, *ad nauseum*. There are many more, but once you've played the rounds, you don't even bother asking such decoys as corporations and certain foundations. We waste our time, our energy, our courage, our commitment. Surely they are amused. ■

FESTIVALS

New Rules for Academy Awards

The Documentary Awards Committee of the Academy of Motion Picture Arts and Sciences has announced new rules for this year's Documentary Awards. While enlarging the list of festivals which qualify a film for the awards, they have moved the entry deadline back to October 31, 1982. This will mean a shortened period for eligibility this year: from January 1, 1982 to October 31, 1982. Future award years will begin on November 1, so films that miss this year's deadline will be eligible next year.

Awards are made in categories of documentary features (over 30 minutes) and documentary short subjects (under 30 minutes). Films must be in 16, 35 or 70mm. To be eligible for award consideration, a documentary film must have participated in a "recognized" film festival within two years of its completion date and between January 1 and October 31, 1982. In the case of a non-competitive film festival, the film must have been accepted for exhibition and screened. In the case of a competitive film festival, it must have won a best-in-category award. Proof of acceptance or honors must be submitted with the entry form. Any documentary is also eligible which is publicly exhibited within two years of its completion date for paid admission in a commercial motion picture theater in the Los Angeles area (defined as Los Angeles, West Los Angeles or Beverly Hills) for a consecutive run of not less than a week

between January and October 1982. Eligibility may also be obtained by winning a CINE Golden Eagle.

The rules, furthermore, state that: "Except in instances in which the producer is unable to comply herewith, every award shall be conditioned upon the delivery to the Academy of one print of every film nominated for final balloting for all Academy Awards, and such print shall become the property of the Academy, with the proviso, however, that the Academy shall not use such print for commercial gain."

Rules for the Short Film Awards have remained the same, and are as follows: There are two categories of short film awards: animation and live action. No documentaries are eligible in these categories. Short films may be in 16, 35 or 70mm and not longer than 30 minutes. To qualify, films must first be exhibited within two years of completion date in a commercial motion picture theater in Los Angeles County for a paid play date of seven consecutive days between January 1 and midnight, December 31, 1982. However, a film will not be disqualified if it has had prior exhibition elsewhere (other than Los Angeles County) subsequent to January 1, 1981, provided such exhibition first occurred in a commercial motion picture theater. The print deposit requirement for documentary films also applies to short films.

Entry forms and further details may be ob-

tained by contacting the Academy at 8949 Wilshire Boulevard, Beverly Hills CA 90211, (213) 278-8990.

I. Qualifying Competitive Film Festivals for Documentaries

A. Feature-Length Documentaries:

American, Berlin Int'l, Brussels Int'l, Cannes Int'l, Cartagena Int'l, Chicago Int'l, Columbus Int'l, Gijon Int'l Film Festival for Children and Young People, Hemisfilm, India Int'l, Karlovy Vary Int'l, Locarno Int'l, Manila Int'l, Nautical Cinema Week/Cartagena, Neo-Youth, Red Cross and Health Films/Varna, Venice Int'l, World/Montreal.

B. Documentary Short Subjects (in addition to the festivals listed above)—

Bilbao Int'l Fest of Documentary & Short Films, Cracow Int'l, Nyon Int'l, Oberhausen Int'l Festival of Short Films, Paris Short & Documentary, San Francisco Int'l.

II. Qualifying Non-Competitive Festivals for Documentaries

A. Documentary Short Subjects—

Asian, African & Latin American Countries/USSR, Cork, Los Angeles Int'l Film Exposition, Melbourne, Sydney, Thessaloniki Int'l.

B. Feature-Length Documentaries (in addition to the non-competitive festivals listed for short subjects):

Hong Kong Int'l, London Int'l, New York, San Francisco Int'l, San Sebastian Int'l, Viennale.

Thessaloniki

Melina Mercouri, Greek Minister of Culture and Civilization, has announced the cancellation of this year's international film festival scheduled for Sept. 7 - Oct. 3 in Thessaloniki. The festival will resume next year, but will be reformulated as a European Film Festival. The reason for the change, according to Mercouri, is that the international festival as it functioned served no purpose and that a European fest would serve a more specific purpose.

Mannheim 1982

Documentary production is alive and well in America. Mannheim's 1982 representative, Penny Bernstein reported that she looked at over 75 films in ten days and selected eight for exhibition at this year's International Film Week in Mannheim, October 4-9. Additional American films will probably be selected by the Festival Directors themselves. So far, the following films have been chosen: *Family Business* (from *Middletown* series) by Tom Cohen, *No Place to Hide* by Tom Johnson and Lance Bird, *Fire on the Water* by Robert Hillman, *Pink Triangles* by Cambridge Documentary Films, *Roses in December* by Bernard Stone and Ana Carrigan, *A Crime to Fit the Punishment* by Barbara Moss and Steve Mack, *Diner* by Barry Levinson and *Close Harmony* by Nigel Noble. ■

MORE FESTIVALS

MORE FESTIVALS has been compiled by Amanda Ross and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. If your experience with a particular festival differs from our account, please let us know so we can improve our reliability.

Domestic

● **AMERICAN SCIENCE FILM ASSOCIATION SCIENCE FILM FESTIVAL**, November. Established in 1974, this biennial festival is sponsored by ASFA, an organization devoted to the advancement of science/technology through film, television and other communications media. Entries must be science related and released in the previous two years. Categories include: Science Research, Science Education, Public Service and Industry. Winners are awarded Merit Diplomas. Deadline: November. Fee: \$10. Contact: David Rosenberg, University City Science Center, 3624 Market Street, Philadelphia PA 19104; Tel: (215) 387-2255.

● **BLACK MARIA FILM FESTIVAL AND COMPETITION**, November. The festival is named for the revolving photographic building invented by Thomas Edison and his collaborators, which became the world's first film studio. The purpose of the festival is to provide public exposure for independent filmmakers and further advance the appreciation of film as an original art form. Montclair State College, the Newark Museum and the Charles Edison Fund are among the many organizations and museums sponsoring this year's festival. All styles of film are accepted. The judges, who are independent filmmakers, scholars and critics of national prominence, will be awarding four awards of \$250 or more for excellence. Deadline: October 15. Fee: \$10. Contact: John Columbus, c/o Edison National Historic Site, Main Street & Lakeside Avenue, West Orange NJ 07052; Tel: (201) 794-1710.

● **COTTONPIX MISSISSIPPI FILM FESTIVAL**, November-December, was established in 1973 and called the Mississippi Film Festival until 1975. The festival's purpose is to give students an opportunity to show their films and to provide recognition for independent filmmakers. Competitive categories include: K-6, 7-12, College and Independent. A certificate is presented to all entrants; individual awards are given in each category. Deadline: November. Fee: \$6. Contact: University of Mississippi School of Library Service, Jeannine Laughlin, Assistant Professor, PO Box 5146, Southern Station, Hattiesburg MS 39401; Tel: (601) 266-7011.

The FIVF FESTIVAL BUREAU needs TELEX service. If any individual or company out there is willing to share their facility on a per-use basis, please contact Wendy Lidell at 473-3400.

● **HEMISFILM INTERNATIONAL FILM FESTIVAL**, Jan. 30-Feb. 2. The aim of this festival, established in 1967, is to recognize excellence in film art and to encourage cultural enrichment in the Southwest. Its motto, "Spectacula Mirari" means to marvel at the spectacle. The festival is sponsored by IFACS (International Fine Arts Center of the Southwest), a nonprofit organization providing special programs such as concerts, exhibits and plays to the community. Hemisfilm aims to: recognize artistic films, recognize advances in filmmaking, encourage the art of film, provide a showcase for international filmmakers and encourage quality filmmaking standards. Entries can be any length (shorts must be 27 min. maximum) as long as they were made or released since January 1981. The 13 prize categories include time category prizes for films ranging from one to 46 minutes, features, animation and long and short documentaries. There is, in addition, a special category called "Arts and Artists," where two medals will be awarded. Films should be in 35 or 16mm, with 16mm preferred. This year's judges will include: Sherry Kafka Wagner, George Wead, Robert M. Sheerin and Gordon Hitchens. The four-day festival is open to filmmakers throughout the world. At Hemisfilm '82, thirteen countries including Australia, Britain, China, Spain, Uruguay, West Germany, Israel and the United States entered their films. Showcase films, which are shown but not entered in the competition, are welcome but will not be eligible for awards. Awards will be announced to the international press by Jan. 15. Looking back at previous festivals, it has been noted that approximately half of the awards each year go to participants from the United States. Hemisfilm, 1 Camino Santa Maria, San Antonio TX 78284; (512) 436-3209.

● **WORLD RAILWAY FILM FESTIVAL**, February-March, was established in 1972 in order to promote the Trolley Museum, a nonprofit educational museum of American and European operating trolley cars. It is held for five consecutive Sundays, with approximately 200 in attendance per day. Films must be documentaries on the subject of railroads and trolleys. No awards are given and no entry fee necessary. Deadline: November. Contact: National Capitol Trolley Museum, Robert H. Flack, Public Relations Chairman, 1909 Forest Dale Dr., Silver Spring MD 20904.

Foreign

● **AVORIAZ INTERNATIONAL FANTASY FILM FESTIVAL**, January. Established in 1973, this annual five-day festival is the first to give recognition to fantasy films and promote them internationally. The festival is sponsored by the Promo 2000 Society and recognized by the national cinematographic center. Entries must be in 35mm and in French. The grand prize, special jury prize, second prize and critics prize will be selected by an

international jury of critics, movie and literature personalities. No entry fee; entrants pay all postage. Deadline: November-December. Contact: Lionel Chouchan, Martine Jouando, 33 Avenue Mac-Mahon, 75017 Paris, France; Tel: (1) 755-7140.

● **GENIE AWARDS**, March, were established in 1949 as the Canadian Film Awards and became the Genie Awards in 1979. They are the equivalent of the American Academy Awards. Sponsored by the Academy of Canadian Cinema, their purpose is to encourage and promote Canadian films. Length of entry varies by category. Included: Documentary, Animation, Theatrical Short, Television Drama and Independent. Canadian participation must not be less than 60% to be eligible. 17 awards in feature film category and 20 in nonfeature. Deadline: November. Fee: \$100-\$500. Contact: Maria Topalovich, Publicity Director, 653 Yonge Street, 2nd Floor, Toronto, Ontario, M4Y 129 Canada; Tel: (416) 967-0315.

● **MONTPELLIER INTERNATIONAL ABSTRACT FILM FESTIVAL**, December, was established in 1974 in an effort to encourage international creativity in the field of abstract films. Sponsored by the Mediterranean Audio-Visual Center, the festival is held for five days in Montpellier, France, with debates, discussions, exhibitions, photography and other cultural activities. Films are accepted in Super-8, 16 and 35mm. Categories include: Traditional Animation, Utilizing Automatic Means (Computer, Video, Electronic Images) and Shooting Cinematically. Montpellier grand prize, special mentions and official mentions are awarded by jury. First and second place are awarded by audience. No entry fee; entrant pays all postage. Deadline: December. Contact: Hubert Corbin, Philippe Jalilmes, 265 rue Des Etats Du Languedoc, 34000 Montpellier, France; Tel: 67-586781.

● **WELSH INTERNATIONAL AMATEUR FILM FESTIVAL**, November. Established in 1969, this festival is strictly amateurs only. Its motto is: "A Film Made for Fun." The festival is sponsored by the 70-member Cardiff Cine Society and supported by Alders of Cardiff. Entries may be in 35, 16, 9.5, Super-8 or 8mm. The divisions are: Solo Filmmakers, Groups and Juniors. Categories include: Documentary, Animation, Fiction, Holiday, Experimental, Silent and Natural History. An award of over \$500 goes to the Best of the Festival, with other non-cash awards being presented. Deadline: November. Fee: approximately \$2 per film; entrants pay all postage. Contact: Cardiff Cine Society, G.C. Marks, 17 Alltawr Road, Cyncoed, Cardiff CF2 6NQ, Wales.

A Special Thanks

to the following members who have generously made donations to AIVF/FIVF. These much-needed contributions will enable us to continue serving the independent community better.

Dyanna Taylor
Jehan M. Kerwat
Luisa Felix

NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to *The Independent* c/o FIVE, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g., October 8 for December). Edited by Mary Guzy and Odessa Flores.

Buy • Rent • Sell

● **FOR SALE:** Hitachi GP-7 camera w/ 17-102 F2 Canon zoom, battery, charger, AC adaptor, 2 camera-to-VCR cables & thermodyne case. Excellent condition, \$1600. Contact: Bob, (212) 636-5815.

● **FOR SALE:** Portapak system w/ Sony AVC-3400 Sony camera, TV zoom F12.5-50mm 1:1.8 lens, adaptor, Tamron TV lens 16/1.6; Sony videocorder AV3650 (b/w); monitor, MV 900 GBC-TV Corp (no sound); camera selector, VOS-31; CMA-1 adaptor; Sony foot switch, FS-6. Contact: J. Bak, Young Audiences, (212) 831-8110.

● **FOR SALE:** Angenieux 9.5-95mm lens, BCP mount. Recently serviced & in excellent condition, \$1800. Contact: Peter Rosen, (212) 724-7912.

● **FOR SALE:** Nagra III synch recorder w/case & ATN V. GD, \$1800; Stellavox SP-7 synch recorder w/extra stereo head assembly, 10 ½" reels, Xtal synch, case & power supply V. GD, \$2200. Contact: Robert Gorden, (212) 427-3842 or 874-2972.

● **FOR SALE:** 2 KEM 35mm juniors w/Cinesync interlock. May be used independently as 2 4-plates or electronically locked as an 8-plate. Accessories included. \$18,000 each, \$30,000 for all. Contact: Johnny, (213) 893-0164.

● **FOR SALE:** Nagra III w/Beyer headphones, ATN, crystal synch, AKG shotgun mic, Electrovoice lavalier mic & mic extension cable. Contact: Karen, (212) 799-8020.

● **FOR SALE:** Panasonic NV 2110M ¾" video player, \$375; Ampex AG 600 full tk. ¼" tape recorder, new motor, \$425; F&B Ceco Jr. Pro fluid head tripod & case, \$375; Panasonic 3110 industrial video camera & AC unit w/6 hrs. use, \$550. 16mm synch sound system: Bolex SB (Rev V), 12-120 Ang., MST motor w/Anton Bauer battery pack, charger, synch cable, \$1550; S-8 Cosina sound-on-film camera, 160 ASA, \$85. All excellent. Contact: Marita Simpson, (212) 477-3702.

● **FOR SALE:** Negative matching & related services. Reasonable rates on cutting A&B rolls, pulling scenes for opticals, etc. Negative or reversal. Also, damaged films repaired. Call: (212) 786-6278.

● **FOR SALE:** Otari ½" 8-track tape recorder and Sound Workshop mix. board w/ DBX & accessories. Hardly used. Contact: Barbara, (212) 675-0194.

Courses • Workshops

● **FALL & WINTER WORKSHOPS** at the Collective for Living Cinema: *Beginning Filmmaking Workshops*, 16 meetings, \$150; *Mini Workshops*

on lighting, scriptwriting, editing, optical printing etc., 2-day/all-day sessions from \$40-\$80. Contact: The Collective, (212) 925-2111.

● **MANAGING & MARKETING YOUR ART & DESIGN BUSINESS**, designed for freelancers or those who already operate an art/design/graphics related business. Hosted by Fashion Institute of

Adios, Suyapa

Suyapa Odessa Flores, AIVF's administrative assistant and all-around blue-sky-behind-every-cloud, has left for Minneapolis to make films, kayak clear waters, and raise her rabbit in a healthier environment. AIVF staff and members will miss her boundless enthusiasm and energy—beyond her office activities, she helped organized the first New York screening of the El Salvadorean film *The Decision to Win: The First Fruits*, as well as the Young Filmmakers' Cuban Filmmakers' Cuban Film Festival this fall. Mary Guzy, previously from the Women's Interart Center, is the new Administrative Assistant, and has already threatened to color-code all our files. Welcome aboard, Mary... and the best of luck, Odessa!

1983 'FOCUS' DEADLINE

WNETHIRTEEN's Independent Focus is accepting submissions for its 1983 season through October 15, 1982. Tape or film must be available to screen on ¾" videocassette or 16mm film. Your air-quality master must be on 1" or 2" videotape or on 16mm film. Please do not send any material submitted to Independent Focus prior to 1980.

For more information and a submission form, call Emily Eiten at (212) 560-2917, or write to her c/o Independent Focus, WNETHIRTEEN, 356 West 58 St., New York NY 10019.

Technology, Oct. 16. Limited enrollment, \$25. Contact: Seminar Dept., FIT, 227 West 27th St., NY NY 10001, (212) 760-7715.

● **HOW-TO COURSES** w/ legal emphasis offered in (1) low-budgeting, shooting, editing & distribution; (2) production & marketing of low-budget programs for cable TV; (3) how to conceive, develop & sell a video game idea. Also 90-hour Contracts course, taught at law school level using law school casebook. Excellent for producers & businesspersons. Licensed by NYS Education Dept. Contact: New York Film Institute, 132 Nassau St., NY NY 10038, (212) 964-4706.

● **13TH ANNUAL VIDEO EXPO**, the largest exposition for professional video, sponsored by Knowledge Industry Publications, will take place at New York Passenger Ship Terminal. Exhibition includes software, technology-related products & 42 seminars, 23 workshops & 3 general sessions dealing w/topics from management to production. For registration contact: Video Expo New York, 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

● **WOMEN'S INTERART CENTER** offers workshops in: *Narrative Production*, meets 2x/wk for 36 wks. Participants conceive scripts & shoot 2 films. Oct. thru June, \$1500. *Video Editing Workshop*, intro to ¾" video editing includes theory, demonstration & hands-on exercises. 2 ½ hrs. of hands-on, Nov. 6, 7 & 8, \$225. For interview appointment contact: WIC, 549 West 52 St., NY NY 10019, (212) 246-1050.

Editing

● **COMPLETE 16MM** editing facility w/2 tables, synchronizers, splicers & 6-plate Moviola flatbed. Rates: \$25/day, \$125/wk, \$500/mo. Long-term \$400/mo. Contact: Jill Godmilow, (212) 226-2462.

● **LARGE, COMFORTABLE** editing room w/ KEM Universal 8-plate, private phone. Negotiable price. Contact: Morris Films, (212) 582-4045.

● **FULLY EQUIPPED** rooms for 16/35mm editing & postproduction available. Video editing, sound transfers, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, (212) 966-4600.

● **WOMEN'S INTERART CENTER** offers editing facilities w/Z6B system. Rates: hands-on-editing, \$10/hr.; editing w/editor, \$15/hr.; dubbing, \$7/hr. & screenings \$5/hr. Postproduction Artists-in-Residencies program available for long-term projects. Ongoing deadlines. Contact: WIC, (212) 246-1050.

● **COMPLETE** air-conditioned editing room w/16mm flatbed Moviola. Hourly, weekly or monthly rates. Contact: Mindy, (212) 349-4616.

● **FOR RENT:** Six- & 4-plate Steenbecks. Delivered to your place. Low Prices. Call: (212) 799-7973.

Films & Tapes Wanted

● **GREENWICH VILLAGE** club seeks 16mm films for new series of lunchtime open showcases. No restrictions as to length, subject matter or style. Contact: Osnat Shurer, (212) 477-0232.

● **RICHMOND JAZZ SOCIETY** looking for music films/tapes. Interested in all kinds of music (jazz, rock that doesn't turn up on commercial outlets in Virginia); in-concert & performance footage welcomed. Contact: Albert Hall, Richmond Jazz Society, 1804 Monteno Ave., Richmond VA 23222.

● **US VIDEOTAPES DUBBED IN GERMAN** for purchase. Any subject matter, length or style. Contact: Dr. Moore, Poehlmann Enterprises, 1916 Harrison St., Suite 106, Hollywood FL 33020, (305) 922-6264.

● **MUSEUM OF THE AMERICAN INDIAN** presents *Festival '82: Native Americans on Film & Video*, Nov. 3-21. Program will consist of recent documentary & fictional films by & about Native Americans & Inuit. Film/videomakers interested in having work considered contact: Millie Seubert or Elizabeth Weatherford, MOAI, Film Dept., 155 St. & Broadway, NY NY 10032, (212) 283-2420.

● **ASIAN CINE-VISION** looking for films, videotapes & artists interested in participating in Amerasia Media Service Project. Program established to encourage Asian & Asian-American media works. Contact: Leslie Gladsjo, Asian Cine-Vision, 32 East Broadway, NY NY 10002.

Funds • Resources

● **THE FILM FUND** will have applications & guidelines for next grant cycle Jan. '83. Deadline: June 1, 1983. Contact: Film Fund, 80 East 11 St., Suite 647, NY NY 10003, (212) 475-3720.

● **NEW YORK COUNCIL FOR THE HUMANITIES** made awards under special round Media Challenge Funds to the following: Barbara Margolis, *Cold War Film Project*, \$40,000; Lucy Winer, *Rated X: Women & Pornography, A Cultural Dilemma*, \$20,000; Tony Silver, *Style Wars*, \$39,975. These awards must be matched by non-federal cash contributions from individuals, corporation, foundations or state agencies, but not NEH or NEA. General round deadline: Dec. 1. Mini Grants of \$1500 or less also available throughout the year. Contact: NYCH, 33 West 42 St., NY NY 10036, (212) 354-3040.

● **OFFICE OF RESEARCH ADMINISTRATION** at the University of New Mexico is an information clearinghouse for funding opportunities for faculty & graduate students. Files include guidelines, application forms, current areas of interest, program announcements & annual reports. A grantmanship library & resource files are also maintained. Contact: UNM, Albuquerque NM 87131, (505) 277-2256.

● **THE INFORMATION CENTER**, one of the services of Media Network, is a clearinghouse on films, videotapes & slide shows dealing w/ a variety of social issues. Also communicates info on funding organizations, distributors & independent producers. Contact: Information Center, 208 West 13 St., NY NY 10011, (212) 620-0878.

● **MENTORS**, a consultancy program for media artists, makes available information for video, film & radio producers currently in production or postproduction who need creative assistance w/ solving specific thematic, structural or conceptual problems. Student projects under aegis of school or university not eligible. Contact: YF/VA, (212) 673-9361.

● **FOUNDATION FOR COMMUNITY SERVICE CABLE TV** solicits proposals from local non-profit programming organizations & community groups in CA. Available for video projects which demonstrate innovative & model use of public access, community service & other local programming being offered via CATV. Deadline: Oct. 15. For applications contact: Kathleen Schuler or Evelyn Pine, FCSTV, 5616 Geary Blvd., Suite 212, San Francisco CA 94121, (415) 837-0200.

● **UNSOLICITED PROPOSALS** within guide lines of current solicitations that do not duplicate

efforts of established consortia or Documentary Unit may be submitted to CPB at any time. Proposals screened by staff & preselected for advisory panel, reviewed 3 times/year. Proposals received after Aug. 20 & before Dec. 17 acted on by Feb. 4. Contact: Unsolicited Proposal Guidelines, Program Fund, CPB, 1111 16 St. NW, Washington DC 20036.

● **CPB PROGRAM FUND** invites proposals from independent producers & public TV stations for Children's & Family Programs. \$6 million allocated by Program Fund from 3 budget years for creation of programs for children & families. WQEB/Pittsburgh will hire executive producer to manage & package 26-week series for 1984 season. Submissions reviewed by staff & readers at 1st level evaluation & by advisory panel at 2nd level. Deadline: Oct. 15. Contact: Eloise Payne, (202) 293-6160.

In & Out of Production

● **AMERICA: FROM HITLER TO REAGAN**, directed by Joan Harvey, out of production. A feature documentary focusing on nuclear power politics of the last 40 years, US war policies & ultimately documenting what's facing us. Harvey's other credits include *We Are the Guinea Pigs*, also produced by Parallel Films. Contact: Ralph Klein, (212) 877-1573.

● **MEET ME AT THE FOX—A DREAMLAND REJUVENATED**, produced & directed by Wendy Hearn, in production. 1-hour TV documentary concentrates on history, architecture, movie palace experience & present restoration of the Fox Theater in St. Louis, one of the largest palaces in the nation. Contact: The Heritage Account, 1544 Mississippi Ave., St. Louis MO 63104, (314) 231-0055.

● **APPALSHOP** announces release of 3 new films: *Lord & Father*, directed by Joe Grey, 45 min.; *Coalmining Women*, directed by Elizabeth Barrett, 40 min.; *The Big Lever: Party Politics in Leslie County, Kentucky*, directed by Frances Morton, 53 min. For synopsis of films contact: Betty Hammock, Appalshop, (606) 633-0108.

● **COMU-SAL** will soon release 2 new films on El Salvador: *Ballots & Bullets* examines the elections in Central America 1981-82; *Nowhere to Run*, originally released on video by Downtown Community TV, focuses on refugees who have been forced to flee their homes by Salvadorean army and camp in places like La Virtud, Honduras. Contact: east of the Rockies, (212) 741-0097 or west of the Rockies, (213) 483-4562.

Opportunities • Gigs

● **SYRACUSE UNIV. GRADUATE** seeks experience in writing/research/production in reel world. Have directed, shot, produced & acted in 16mm & video. Professional writing & research experience on Manhattan magazine. Flexible schedule, hardworking. Contact: David Larkin, (212) 594-0880 or 966-7280.

● **CONSULTANT FOR SOVIET & EAST EUROPEAN PRODUCTIONS** available. Travel, study experience, academic credentials, high level gov't work experience plus knowledge of video & film production. Contact: Bill Hopkins, (212) 490-6570.

● **HIGHLY EXPERIENCED** feature filmmaker back in USA. Will do consultancy, camera, production managing work, short- or long-term. CP GSMO, cassette sound, misc. equipment available. Fee a must. Contact: Jon Jost c/o Willie, 520 Strand, #6, Santa Monica CA 90405.

● **WRITER/RESEARCHER/PUBLICIST** available to assist film/video producer or organization. Good administrative skills, imaginative. Contact: Tony Napoli, (212) 786-3526.

● **CAMERAPERSON WANTED** for disarmament-related documentary. 10-15 days of work this fall. Little or no salary, but will cover expenses & pay rental for your 16mm equipment. Contact: Zack, (212) 982-8545.

● **CINEMATOGRAPHER** available w/ Arri 16SR, fast lenses & lights. Fluent in French & Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913.

● **PRODUCTION ASSISTANT/RESEARCHER** w/ documentary experience available for work on film/video projects. Call: Jennifer Woolcock, (212) 874-0132, evenings.

Publications

● **SUPER-8 IN THE VIDEO AGE** is a step-by-step manual designed to help you use S-8 for originating high quality film/video. Send check for \$10 plus \$3.25 postage to: Brodsky & Treadway, 63 Dimick St., Somerville MA 021143.

● **JOB BANK**, published by Western States Arts Foundation, lists available employment in the arts. Subscription rates: \$27/year or \$15/6 months. Mail check to: National Arts Jobbank, 141 East Palace Ave., Santa Fe NM 87501.

● **UNION MOVIES: Film Resource Guide** lists all films exhibited at the Labor Film Festival/Showcase during the 1st Annual San Francisco Fair & Exposition. Contact: Steve Shriver, (415) 563-7449.

Screenings

● **LONG BEACH MUSEUM OF ART** presents video exhibition *Dreams & Nightmares*, Sept. 13-Oct. 31. Videotapes by artists John Arvanites (*American Male*), Dan Reeves (*Smothering Dreams*) & Bill Viola (*Hatsu Yuma: First Dream*) will be shown daily at 1 pm-3 pm. Free admission. Contact: LBMA, 2300 East Ocean Blvd., Long Beach CA 90803, (213) 439-2119.

● **COLLECTIVE FOR LIVING CINEMA** features a retrospective of the past 10 years of avant-garde filmmaking. 2-month festival opens Sept. 26 w/ a WNET 1-hr. special. Retrospective held in conjunction w/ the 10th Anniversary of The Collective, a major American showcase for independent avant-garde film. For schedule & catalogue contact: Andrea Weiss, CLC, 52 White St., NY NY 10013, (212) 925-2111.

Trlms & Glitches

● **ST. CLAIR BOURNE**, member of AIVF, won Best Documentary Award at the 22nd International Television Festival of Monte Carlo for the NBC White Paper *America: Black and White*, a report on the status of Black America in 1981. Congratulations!

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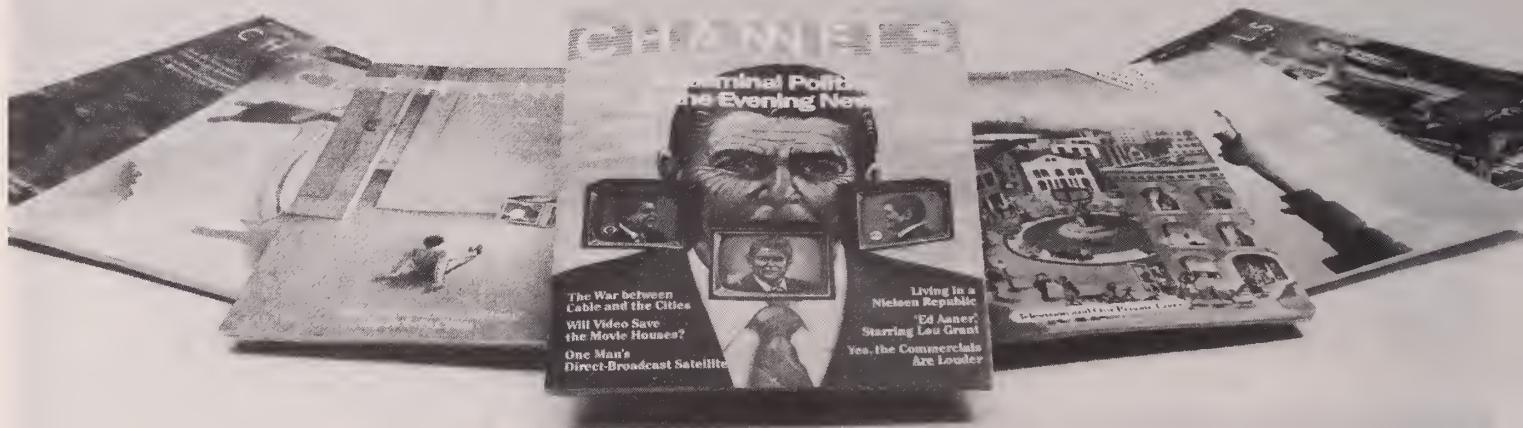
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THE INDEPENDENT

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COVER: Terry Logan as 'Daddy' and the director's niece as the younger 'Laura Zuckerman' in a flashback black & white scene from Doreen Ross' 'Knee Dancing.' Ross plays the central character Zuckerman, a woman confronting the fact that she is 'programmed to do the same things over and over again.' See page 9

CORRESPONDENCE

Buffalo Alive and Kicking

Dear Independent:

We are very pleased with the improvements in contents and accuracy of the *Independent*. We hope the useful information about the politics of independents' options and fine practical articles about hardware such as those by David Leitner continue. Up here on the Niagara Frontier, useful information is hard to come by, so the *Independent* is often truly useful to us. This is a town in which the local public television station pats itself on the back for powerful local programming when it puts together a studio interview with a local politician. Since James Blue died two years ago, we've been (so far as we know) the only documentary filmmakers around here. When you live in the provinces, the billboard functions of a publication like the *Independent* become extremely important.

Coverage of the PBS Wars has been very good. How about doing an article sometime about dealing with distributors? We distributed *Death Row* ourselves and did fairly well with it, but that was because we knew the markets very well. For other films, we might very well need the kind of help a good distributor can give. How do you find out the kind of distributors who are "good"? Some,

we've heard from friends, are great about getting films advertised and bought, but far less good about getting any money back to the filmmakers. Others see their job as a real partnership with the filmmakers. If you live in New York and can see a lot of filmmakers who've had good and bad experiences with specific distributors, you can get the information you need over coffee. That doesn't work this far from New York.

Bruce Jackson
 Documentary Research, Buffalo NY

The Independent welcomes letters to the editors. Send them to FIVE, 625 Broadway, 9th floor, New York NY 10012. Letters may be edited for length and clarity.

Works in Progress Screenings

Need critical feedback and don't know where to turn? If you'll be at rough-cut or work-print stage in January on your new videotape or film project, contact FIVF. Screenings & Seminars will be presenting a series of works-in-progress screenings, where the independent community can meet and give you feedback on your work—a rare chance for a critical dialogue with your peers. Call John Greyson at (212)473-3400.

MEDIA CLIPS

Indies Question CPB Funding Priorities

JOHN GREYSON

When Ron Hull, CPB's new Program Fund Director started work in October, there was \$10.3 million in unallocated funds from fiscal year '83. The most important decision on his desk-top involved PBS's highly acclaimed *MacNeil/Lehrer Report*. Should the Program Fund commit several million dollars in matching funds to help the series expand to a prime-time hour-long format?

Back in August, AT&T announced its conditional commitment of \$10 million to finance the first year's expanded version of the *Report*, contingent on matching funds to make up the balance of the projected budget. AT&T's motives are clear: recently unleashed as an information producer by the Justice Department's settlement, it would garner much prestige as an underwriter for the nation's first hour-long prime-time newsmagazine, while maintaining a benevolent image by doing it on 'public.'

The Corporation for Public Broadcasting's Board met in early September to discuss this development, but tabled the discussion. Sources at CPB claim the money, if committed, would not come out of dollars slated for independent production. Other reports, both inside and outside the public system, seem to suggest otherwise. *AIVE*, in conjunction with media centers around the country and PTV's *Inside Story* series, sent a letter expressing its concern to CPB, and held a press conference in late September to bring these conflicting reports out in the open. At issue is not *MacNeil/Lehrer* per se, but instead the priorities of CPB Program Fund funding. As Larry Sapadin, Executive Director of *AIVE*, pointed out: "We feel it extremely unwise to concentrate further Program Fund dollars on a station-produced series at a time when such funds are shrinking. We suggest instead that AT&T be asked to provide the balance of the funding necessary."

Program Fund priorities were debated at length at the CPB Board meeting. \$2 million accrued in interest was transferred to TV production. Led by Jose Rivera, several Board members voiced serious concerns about the state of independent funding—they detected trends which favored consortia and reduced accountability to CPB.

Board member Geoff Cowan noted that although former Program Fund Director Lewis Friedman had refused to characterize the new WGBH documentary series *Frontline*, as independent programming, current Program Fund statistics include nearly \$1 million given to *Frontline* as independent production funding. Executive Producer for the series, David Fanning, told the *Independent* that eight of the twenty-six productions are being produced by independents, including Ed Lynch, Carol Langer and Stephanie Zepper. However, reports from the field indicate that strong editorial control in development and execution on the part of WGBH staff calls into question the definition of independent.

Since WGBH is working with other stations in a

production consortium to produce *Frontline*, it constitutes one example of the consortia approach the Fund seems to favor. The expanded *MacNeil/Lehrer* would be another. CPB Chair Sharon Rockefeller requested a clarification of the specific differences and similarities between various consortia, and CPB President Ed Pfister promised the Board that he would develop a policy analysis of the Consortia approach.



NBC's Jessica Savitch has been signed on to anchor WGBH's 'Frontline' series

Black Cable Programming Services Bloom

This fall, the Black Entertainment Network Channel switched satellites (from Satcom III-R to Westar V) and emerged as a full-fledged network, expanding from a Friday evening service to a daily 8 pm-2 am schedule. BET President Bob Johnson predicts that by '83 they will have three million subscribers, and hope to approach 14 million by the end of 1985. Both advertiser and cable system commitments are impressive: of the former, such blue-chip sponsors as Kraft, Pepsi, Kellogg's, Sears-Roebuck and Coca-Cola have signed on,

FIVE Sustainers

FIVE gratefully acknowledges the generous support of the following foundations, corporations and individuals who have donated \$250-1,000 towards the Foundation's work. Such support ensures that we can continue to build media awareness and appreciation of independent video & film through our various programs and services to the independent producing community.

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while the latter list includes such formidable multiple systems operators as Cox Cable, Warner Amex, Viacom and Group W.

BET's programming line-up for the fall is a predictable mix of movies, sports, jazz, gospel and comedy with stars like Bill Cosby, Nipsey Russell and Sugar Ray Leonard signed on as talent. Johnson stresses that BET hopes to rely heavily on original programming—whether this will include independents remains to be seen.

Other new players in the black cable programming arena now include the Community Channel, due to begin operations by '83, and Unity Broadcasting, an offshoot of the 113-station National Black Network Radio Service, as well as the Apollo Entertainment Network (music) and the Channel Black. Community Channel President William Johnson (no relation to BET's Bob) says his ad-supported service will initially program twelve hours per day, providing news, sports, public & community affairs shows, and eventually made-for-TV movies, as well as coverage of third world athletes in the '84 Olympics.

Johnson claims his new service will not compete with BET, but rather complement it. However, rumors abound that Community, Unity, Apollo and the Channel Black will combine forces as a rival service in the months to come. Indeed, negotiations are already underway to incorporate Apollo's programming into the community line-up. However, Unity officials insist that their company at least will simply be creating news, sports and entertainment specials for the other services. No matter which way you cut it, there are now a lot more parties competing for the black audience—whether the new services are interested in serving alternative voices *within* the black community remains open to question.

CBS Cable Calls It a Day

In last month's feature on CBS Cable, *Independent* contributor Paula Martinez said that this one-year-old cultural service is "barely toddling towards solvency." Indeed—two days after we went to press, CBS President Bill Paley announced that the plug had been pulled, that the party was over, and that in ninety days the infant would be laid in its grave. RIP.

It wasn't a huge surprise actually—though none of the CBS contacts Martinez spoke with even hinted at an imminent demise, the trades were full of speculations. When the joint-venture (with 20th Century-Fox) and the potential-buyer (Bravo) rumors fell through, the \$30 million debt seemed just too large for even a precocious kid to handle. CBS proper has girded its considerable loins, however, and switched strategies. Within days of the announcement, CBS Publications proclaimed from the rooftops that its *Cuisine* and *Road & Track* magazines would be turned into TV series for sale to other cable networks. Highlights of the former will include:

- Short courses in Puff Pastry;
- Gourmet Dinners in less than Sixty Minutes;
- On-Location Profiles of famous folks preparing for a Social Event at home (watch for Miss Piggy's All Saints Day Soiree).

Which all goes to show that this corporation knows which side its bread is buttered on—who wants opera when they can have no-stick soufflé?

Industry wisdom suggests CBS Cable may only be the first of the networks to go under. A recent \$850 200-page report by Knowledge Industries which analyzes future advertising trends in ad-supported basic services concludes that in 1985

there will be approximately \$600-750 million available in advertising dollars for cable, only enough to support perhaps ten viable services. Coolly deflating various optimistic myths concerning audience reach, advertising strategies, and growth rates, it suggests that while other media (broadcast TV, radio & print) project advertising dollar gains of over 130%, cable's share will only increase 3.1% accounting for less than 2% of all national advertising in the next decade.

The study and the passing of CBS Cable calls into question the whole concept of narrowcasting—creating an electronic newsstand of specialized services (cultural, black, women's, music)—which was so eagerly hailed by the independent community as a new way to define audience and escape the lowest-common-denominator approach of broadcast TV. Visionaries with dreams of alternative networks dancing like sugar plums in their heads might do well to cool their jets and start rethinking the entire concept of advertiser-based systems. Pirate TV, anyone? ●

Fidel Fights Back Against Radio Marti

The infamous Radio Marti project of the Reagan administration has provoked all sorts of waves (radio and otherwise) without yet producing any of its own. Designed as a Cuban equivalent of Radio Liberty and Radio Free Europe broadcasts that the US government selflessly provides to the Soviet Union and Eastern Europe, Radio Marti was initiated over a year ago, and the Department of Defense began building a 4-tower transmitter in Florida to do the job. A Senate bill for funding Marti was introduced in late August, and the response was swift and immediate. On August 30, six AM frequencies were jammed by Cuban radio stations for five hours, fulfilling a threat made earlier by President Fidel Castro. Abe Barron, general manager of WHO—AM, Des Moines, whose station started getting calls at 9 pm complaining about the Cuban music, stated: "Mr. Castro has left his calling card on our front door."

The National Association of Broadcasters, concerned at such interference becoming a way of life if the funding for the US station is passed by Congress, has put forth various options to redirect the Cuban's ire away from their frequencies. Some of their members, like Barron, want to kill Marti outright; others propose different frequencies or shortwave for the propaganda project. The Senate wasn't overly impressed—Senator Jesse Helms in his inimitable fashion warned against "being timid about this business of helping people [the Cubans] who want to be free." (sic)

On the House floor, Rep. Tim Wirth, chair of the House Telecommunications Subcommittee, maintained consistent opposition to the bill, and anti-Castro Cuban-American businessmen in his home region retaliated by making campaign contributions to his Republican opponent in the upcoming election, John Buechner. One of these businessmen was Jorge Mas, a member of the Presidential Commission preparing plans for Radio Marti, who sees no conflict of interest between his financial contributions to Buechner and his role on the Commission.

Wirth and his cohorts were unsuccessful, however; the House passed the bill, authorizing \$7.5 million in the current fiscal year to build Marti and begin operations. Senate opponents still hope to block the bill's passage until Congress adjourns in early October, thus killing the legislation... for this session, anyway. ●

Cheaper Mail Rates

Producers who frequently airmail printed materials to distributors and festivals abroad should learn to take advantage of the special "A-O" airmail rate of the US Post Office. "A-O" means *autres objets* or "other objects." The term refers to enclosures that are not personally written, as a letter would be.

To illustrate "A-O": if a producer is Airmailing a packet of promotional or information materials (E.g. a script, brochures, press packets) to Europe, all such materials can travel by air at the "A-O" rate, as long as the envelope or packet contains no personal communications. "A-O" is flown and handled as speedily as regular First-Class foreign airmail at considerable savings.

The green Customs or "douanne" stamp, easily obtained at the request of any post office, can be used but it is not obligatory, so long as the envelope is plainly marked "A-O." Printed materials are presumed to have no value for the purpose of customs declarations. A comparison of "A-O" with regular foreign Air Mail demonstrates the savings: regular Air Mail, except for a few nearby nations, is 40¢ per half-ounce, up to and including 2 ounces; thereafter, the rate is 35¢ per half-ounce, up to four pounds. A regular one-pound letter or packet, for example is \$11.40 at the rate above. In contrast, "A-O" costs \$4.44 for 16 ounces, an enormous saving. The "A-O" rate for Europe is about 25% cheaper than for China or Japan —Gordon Hitchens ●

Frolics In the Oval Office

President Reagan was criticized by *Broadcasting Magazine* for blurring what it suggested was an inherent conflict between the fairness doctrine/equal time laws and the First Amendment. In response, Mr. President (through Counsellor Edwin Meese III) went on record as being the first administration "to urge First Amendment treatment of our broadcasters." Where does that leave his September phone call to Dan Rather? Taking umbrage at *CBS Evening News* reportage of his administration's intention to limit arms sales to Taiwan, Ron gave Dan a call. After the second feed repeated the Taiwan coverage, Rather appeared live to interject a report of the President's telephone remarks. A more 'balanced' presentation was achieved via the wonders of direct dialing. Is CBS promoting an upper-class version of public access phone-in fun, with only a privileged few getting Dan's direct number? For readers good at Reagan impersonations, all and sundry are urged to try during tonight's newscast (212) 975-4321. ●

Media Clips Wanted

Need to blow the whistle on your local cable system? Do you have an inside scoop on developing telecommunications policy? Are you having a hard time with your local public station? Is there news that independent producers nationwide need to know about?

Send your double-spaced, typed news items (200-500 words) to John Greyson, FIVF, 625 Broadway, 9th floor, New York NY 10012. *The Independent* will give you 1) an autographed copy of *Access II: The Independent Producers Guide Satellite Communications*, 2) 2 tickets to an upcoming FIVF Screening/Seminar, or 3) One gift AIVF membership to make you popular at Christmas with your favorite filmmaker. ●

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Presented by Museum of the American Indian in cooperation with the American Indian Community House, this symposium presents the work being done in urban and tribal community projects and by Native American independents.

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Saturday, Nov. 13, 12-5:30 pm

Using Media as a Community Tool

Tony Arkeeta, Native American Coalition of Tulsa;
Peggy Barnett, International Indian Treaty Council, New York City; Larry Cesspooch, Ute Tribe Audio-Visual;
Lillian Jimenez, Film Fund, New York City; Rudy Martin, American Indian Community House, New York City; John Wicklein, Director of Public Affairs, CPB

Sunday, Nov. 14, 12-5:30 pm

The Role of the Independent

Simon Brascoupe, filmmaker, Ottawa; Todd Crocker, Trust for Native American Cultures and Crafts; Joerey Ortiz, American Indian Community House; Sandra Osawa, videomaker, Seattle; Chris Spotted Eagle, filmmaker, Minneapolis; George Stonay, filmmaker, New York City

The Symposium will take place at the American Indian Community House Gallery, 386 West Broadway, 2nd floor, New York City.

For more information about the Native American Film and Video Festival, November 3—21, contact the Museum of the American Indian, (212) 283-2629

The Festival has been made possible with support from New York State Council on the Arts, the Christian A. Johnson Endeavor Foundation, and the YF/VA Film Bureau.

IN FOCUS

A Seminar on Electronic Cinema

DAVID LEITNER

Last August, close to 200 production people assembled for three days at a Holiday Inn on Manhattan's West Side. Remarkably, not an inch of film or tape was rolled. Instead, they gathered to take part in an activity more familiar to research chemists, lawyers and social workers: the professional seminar.

The topic that drew cinematographers, lighting directors, camera operators, gaffers and video engineers into a single forum was "Production Techniques in Electronic Cinematography." Tech Seminars, a small, independent firm specializing in technical presentations, billed it as "a new seminar in the cinematic approach to the use of video cameras and the new technology." Produced in association with Panavision, a premier motion picture camera manufacturer and the force behind one of the two electronic cinematography (EC) cameras on the market, the sold-out seminar proved lively and hugely informative, not to mention timely.

Harry Mathias, a film/video veteran of almost 20 years and one of the early proponents of film-style minicam production, took on the considerable responsibility of sharing his broad experience and insight into the subject in the space of three short days.

Dapper, astute, animated on stage, Mathias leavened technical enlightenment with humor as he entertained and educated his bleary-eyed audience from 9 each morning. A loquacious speaker, Mathias was ever prepared to draw on his estimable store of personal opinions.

"I find it easier to explain video to filmmakers than it is to explain film to people who have primarily video backgrounds," he said. This is undoubtedly because "film is more of a craft that is passed from person to person, and as a result it takes longer to learn." It might be added, moreover, that film is directly descended from 19th-century developments in photography, theater and realist aesthetics, whereas video is a stepchild of applied electronics and mass-marketing urges. Video production, as a consequence, is characterized by engineers deciphering oscilloscope wave-forms, directors barking orders to actors and camera operators from a control booth and demographics analysts seeking the godhead in market shares.

Again, Mathias: "If I seem to be hard on video, it's because basically there's not that much good work being done in video. There's much more room for improvement in

video than there is in film. We've got 100 years of great artists working in film. Someone once said if both film and video production stopped right now, 20 years from now people would still be looking at film, with nobody looking at videotapes."

VIDEO: ART FORM OR SCIENCE?

There is a growing consensus in this country that video lacks not so much the technology—editing, effects and sound mixing have come of age—but the technique. Furthermore, a sizable talent pool is available: the multitudes of film technicians whose lifetimes of experience represent a national resource. If Mathias is right that "video is an art form trying to be a science," then this would seem a propitious moment to invite film craftspeople into the video workshop.

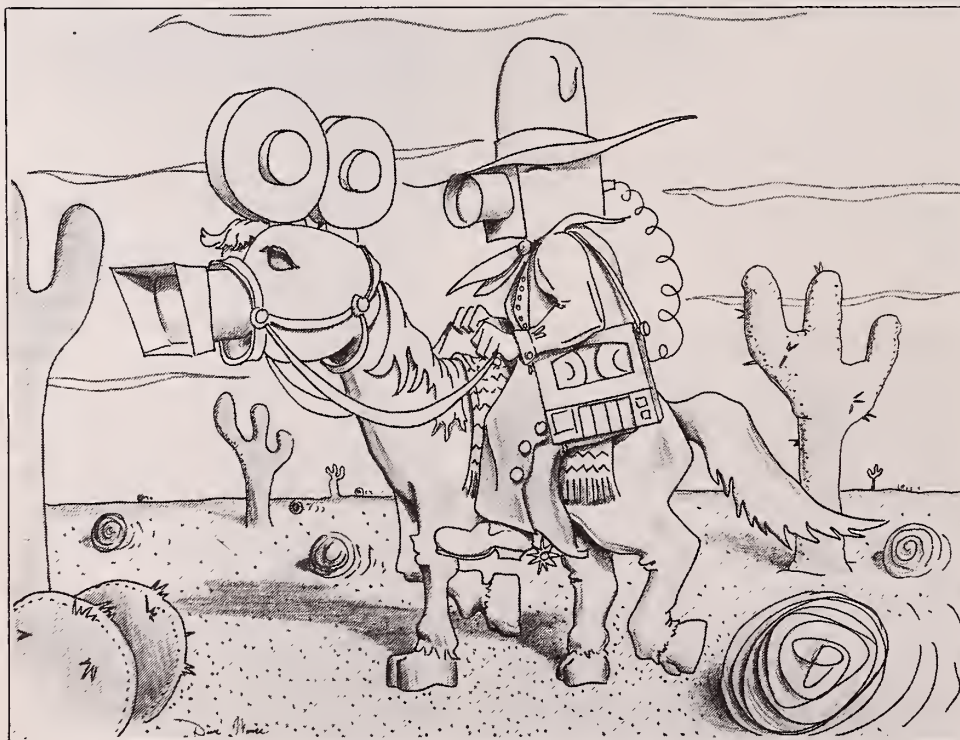
A show of hands at the outset revealed that the audience was split down the middle in terms of background: half film, half video, and a tellingly small percentage straddling the fence. Mathias chose wisely to make like a bee and "cross-pollinate." His strategy was to paint film and video technologies as variations on a single theme: to describe both in common terms, falling back on his own experience in both fields.

His main prop attracted the excited attention of the audience from the start. The Panacam Reflex superficially resembles the front of a 35mm Panaflex camera grafted onto a CEI 310 2/3" video camera. (Panavision is LA-based and is notorious for its rent-only policy—it can constantly update its highly esteemed cameras; Commercial Electronics Incorporated (CEI) is a Silicon Valley brain consortium.) However, the Panacam represents much more than that. It genuinely marries film technique to video technology. For example, it incorporates a ground-glass through-the-lens reflex viewing system that supplements the camera's picture monitor. This innovation offers the cameraperson a needed facility at fine focusing as well as a modicum of peripheral vision around the edges of the scanned image. The latter, taken for granted in film, improves the chances that, during a take, camera moves will correctly anticipate shifts in action and unwanted shadows, and nearby booms will remain off-screen.

CONVERTIBILITY IN LOOK-SEE

The Panacam accepts the entire universe of Panavision's prime and zoom 35mm format lenses, converting them to equivalent angles-of-view for the 2/3" camera tubes. Although it's true that an intermediate field/relay lens system with attendant aberrations comes between the camera lens and the tube target layers, and despite the fact that video treats resolution and contrast in a fashion dissimilar to film, this universality of optics can only be applauded by those who have spent their careers familiarizing themselves with this series of lenses.

DAVE MOORE



An ironic footnote: the Panacam is the first electronic camera to opt for an optical ground-glass viewfinder since the suitcase-sized twin-lens-reflex RCA Iconoscope television camera, popular at the dawn of commercial television. Interchangeable lenses were standard, and as the result of a "normal" focal length of 150mm and f/2.8-3.5 range required by the slow Iconoscope, the camera operator, who was often from a motion picture background anyway, was provided with a much-needed focus-pulling knob. Sometimes technology marches backwards to go forwards!

Mathias didn't forget Panacam's sibling, the EC-35. Equal time was allotted to this camera, the fruit of a collaboration on the part of Ikegami, Cinema Products and CBS. Sans reflex optical viewfinder, it relies on the standard camera operator's miniature picture monitor—although, like the Panacam, it features a hard mount for interchangeable lenses. In this case, the lenses are of the retrofocus type, specially designed by Canon for this camera only because of back-focus considerations. Both cameras resemble film cameras in profile, with collapsible matte boxes and conventional filter holders gracing each.

On the electronics side, both cameras exploit microchip/microprocessor technology to the hilt. Both feature automatic setup: the camera does white and black balances and registers itself, among other things, while the video control person is off sipping coffee. The Panacam, in fact, checks the registration of its red, green and blue component images every 16 seconds to preclude any electronic drift. The Panacam also clues the operator to setup errors. The following legend appeared across the bottom of the picture monitor when Mathias asked the camera to auto-white balance on a grey card: "Video level is too low to white balance...could not adjust iris." This drew gasps of astonishment from the audience.

SMART TUBE

In terms of image fidelity, perhaps the most significant electronic accomplishment of the EC cameras is their ability to record a film-like contrast range without streaking or ghosting highlights. Three new functions account for this: (1) automatic beam optimization, (2) gamma compression and (3) preset adjustable gamma controls that can be easily manipulated by an operator. The first, known by the acronym ABO, is a circuit that makes the cathode ray in the tube "smart"—as it scans the image, it adjusts its own current level upwards as needed to discharge image highlights, or high levels of charge buildup on the photoconductive target of the tube. In this way, beam current levels remain low when highlights are absent, tube life is extended and any highlights the tube encounters are dispatched quickly.

Gamma compression and adjustable gamma are concepts that evoke the sensitometric

exposure v. density curves in film—also called gamma—and Mathias leapt at the analogy. Classically, in film, every increment of exposure obtains a proportional buildup of silver on the surface of the developed negative. The proportion of developed silver to exposure is called gamma and serves as an index of photographic contrast reproduction. Where the film is under- or overexposed, the gamma relationship fails and the linearity of exposure to silver density is lost. In film, this failure at either extreme of exposure is gradual and soft; in video, it is sudden. Video highlights and shadows are void of image detail, and there is little transition into them from midtones, as is characteristic of film. This phenomenon contributes heavily to the "video look."

Gamma compression circuits reach up into the highlights and pull one and three-quarters stop worth of highlight detail down into the effective five-and-a-quarter stop contrast range of the NTSC color system. In this way, video can approximate film's ability to reproduce a luminance range of seven stops. Adjustable gamma gives the operator the option to modify the linear relationship between scene brightness and video signal strength within the conventional five and a quarter stops. In much the same way that altering film gamma varies scene contrast, changing video gamma, while holding blacks and whites constant, "stretches" the brighter tones at the expense of suppressing the darker ones—or vice versa.

NO GHOSTS

The advantage of employing ABO, gamma compression and, if desired, a non-linear gamma was demonstrated by Mathias. He rolled a tape with examples such as an interior shot of a woman against a window, fully backlit by bright sunlight. When the gamma compression was switched on, the formerly burnt-out window suddenly framed the faint but clear image of a scrubby hillside in the background. At another point, the camera was panned back and forth at a subject sitting before a diffused light source, exposing the background three stops over 100% peak white. Without ABO, the camera's tubes could have burned; with ABO, there wasn't even any noticeable "beam pulling," or trailing, ghostlike streaking.

Mathias argued that future video camera designs will incorporate the physical and electronic features of the Panacam and EC-35 used in his taped demonstration. Indeed, some of the more sophisticated portable cameras, such as the Ikegami HL-79D, boast ABO, and CEI can retrofit their modular camera designs at will. But for the time being, only the EC cameras offer gamma compression for preserving highlight information. However, what's avant-garde in electronics is often ubiquitous tomorrow, and popular trends in technology inevitably trickle down to the lower price ranges.

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In addition to showcasing EC cameras, Mathias covered a wealth of related topics: video history, video optics (generally poor), theory and construction of camera pickup tubes, the NTSC composite video signal, synch, camera setup, the wave-form monitor, the picture monitor (slot-mask Trinitron v. shadow-mask Barco), film-to-tape, one-inch and two-inch tape formats, false signal levels due to transmitter automatic gain control, pros and cons of enhancement and gain (like pushing film), image cutoffs, high-definition television, direct satellite broadcasting—just to name a few. Perhaps his strongest passions were reserved for the discussion of lighting—a subject Mathias teaches in another seminar.

VOTE A MOOD

"If I asked 33 of the world's great cinematographers what is correct exposure (they would reply), 'Well, creating the mood I want.' If I asked 150 of the world's best video engineers... 'White levels at 100 units, blacks at 7.5'." To demonstrate the depth of popular misunderstanding concerning video lighting, Mathias lit a model's face high-key with no fill while asking that the audience represent its preference regarding lighting ratio with a show of hands. To the amazement of many, the majority selected 6:1—not the expected 2:1 or 3:1 prescribed in books and taught by most instructors.

Mathias eloquently advanced the case of lighting a set in the absence of a picture monitor. Picture monitors are seductive, but they are not generally calibrated to absolute standards (as are wave-form monitors), and their displays are susceptible to ambient illumination, even when shielded. Lighting by means of the picture monitor also consumes precious production time, since walking from light placement to monitor to check the result and back to readjust the light slows down the setup. On location, the camera and monitor draw battery power that could be put to better use for other purposes. And in the end, the "Polaroid" approach to lighting deprives the lighting director of intuitive skills and talents that stem from experience and planning.

Instead, Mathias suggested a twofold cinematic approach: (1) establish an ASA-type rating (herein referred to as EI, exposure index) for a given video camera, and (2) light with an incident light meter supplemented by a wave-form monitor. Mathias showed that EI can be determined readily. He pointed the Panacam at an evenly lit, standard video grey-scale chip chart and adjusted the iris of the lens until the signal was properly positioned on the wave-form monitor. Then he measured the light incident upon the chart with the light meter. In order to obtain a direct comparison to film, one-fiftieth of a second shutter speed was assumed, and from the indicated f-stop of the lens, he extrapolated an EI of 100—identical to 5247 negative!

Mathias cautioned not to assume that three identical cameras have the same sensitivity. Any professional video camera can be outfitted with either Saticon or Plumbicon tubes, which are not equivalent in sensitivity; and in either case, their performance slips with age. Fortunately, once a camera's EI has been determined, it won't drift over the duration of a single production, per Mathias' experience.

The finding that the Panacam matched '47 negative in EI buttressed Mathias' contention that it's a fallacy to consider video more sensitive than film, requiring less light. This is doubly so when applied to the fast 250 EI color negatives. If anything, video requires more light, since flatter lighting ratios are prevalent in video—and that means more fill light. In dissecting the "video look," Mr. Mathias ventured that 40% could be attributed to bad lighting—lighting styles that would be avoided in film. He extolled the virtues of classic key/fill lighting with the inexpensive, dependable, standardly calibrated incident light meter—familiar to generations of filmmakers—instead of dumb reliance on picture monitors, indecisive auto-irises and flat over-lighting.

CONCLUSION

The significance of this seminar goes well beyond inducing the impressionable to run out and rent Panacams or buy EC-35s. Electronic cinematography signals a sea-change in video production, yet classrooms serve up only stale, safe guidelines from those no longer active in production to those who would someday like to be. The state-of-the-art is a moving target, and hats should be off to outfits such as Tech Seminars and the Maine Photographic Workshop for providing busy pros with meaningful opportunities to brush up on existing skills and bone up on new ones.

For independents, who by definition often work on their own outside the mainstream, workshops of this caliber are especially worthwhile: the opportunity to "cross-pollinate" with peers from all corners invigorates and swings open new doors. It's a welcome breather in these guarded, competitive times.

Fred Murphy, the director of photography on the acclaimed independently produced features *Girlfriends* and *Heartland* and an admittedly dyed-in-the-wool proponent of film, attended "Production Techniques in Electronic Cinematography." For Fred and many others at the seminar, "electronic" and "cinematography" are mutually exclusive; and inasmuch as video cuts into film production, he would probably, in his heart of hearts, like video to go away. So perhaps his grudging respect for the seminar says it best: "It's good to know." ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

A Woman's Tale Is Never Done

Making a first feature on her own was like using a "razor blade to chop down a redwood" says Doreen Ross, director of "Knee Dancing," but finally the tree toppled.

Lugging cameras up and down the Southern California coast, turning her living room into a sound stage, bartering time for equipment and technical help, Doreen Ross and her small, dedicated crew finally finished a first feature last spring. The result lies somewhere between a women's film and an art piece, using metaphor and flashbacks to explore the influence of the past and its omnipresent psychological burdens.

According to Ross' version of growing up in America, the only place a woman can be alone is the bathroom, and even there she's constantly interrupted. In *Knee Dancing*, the protagonist Laura Zuckerman (played by Ross) spends much of her time hiding in the bathroom. Her life is a series of disappointing encounters with men, a cycle of self-defeat, set in echoing airports and verdant suburban prisons. The black-and-white childhood sequences are especially rich, suggesting a father/daughter bond which is fraught with consequences for Laura's adult life. The child abuse theme gives Ross' portrait of a troubled woman resonance, but the questions raised go far beyond any simple cause-and-effect scenario. These emotional traumas speak as much about women in our culture in general as about any specific incident. Paged in an airport for a call that never comes through, Laura is a dream wanderer whose internal chains rattle as she walks to the courtesy phone. Yet she is also a woman on the brink of understanding her own situation.

QUESTION: Where did you get the idea for the script? Had you been mulling over these topics for a while?

DOREEN ROSS: First, I have a thing about airports. One time I was at an unfamiliar airport while under great emotional stress: my mother was sick and I thought I had cancer. I was paged. I stood there for a long time; I only thought someone had paged me. I went home and wrote a short story, a sort of science fiction thing.

Then I read an issue of *Ms.* on child abuse. Researchers at UCLA had discovered that people who had been abused as children had many things in common; they followed set patterns. I started thinking about that. Then

I did a short poem called *Knee Dancing*, about women finding their identities and being programmed to do the same things over and over again. (My sister had just been married for the third time to an alcoholic.) The poem turned into a novel, then a script. The film was originally titled *The Loop*; I tried to make that loop happen faster and faster, more and more chaotically, until the woman had to confront herself.

COURTESY THE FILMMAKER



Doreen Ross as Laura Zuckerman searching for the white courtesy phone in a sterile airport

Q: Why did you jumble the time sequence, so that the proximate cause of the woman's distress—child abuse—isn't revealed till near the end?

DR: That wasn't the main point. Laura's problem could have been anything—disaster, divorce, being the wrong child in the family. "Knee dancing" is what women do because we are not OK with ourselves. In this case the central cause was child abuse. But more important was how we do the same things again and again, and that we can stop. It could happen to a man, but I'm a woman and I want to talk about women.

We started five years ago. Our first choices were so dumb! We had 25 locations, eight interiors, children, old people. I completely

overstaffed the first shoot with 40 people, and we lit up a whole city block. Later I worked with a good crew of 12-14 people: some from the industry, some friends. My four sons, then in high school, were grips. Originally we wanted to shoot with an all-woman crew, but few women were available. Either they were successful and working so hard in the industry that they had no energy for other things, or they weren't very interested and had few skills.

One early sequence was shot on a mountain in Malibu—the scene where Laura rolls down the mountain. That mountain no longer exists because of mud slides. Handling the shoot and the equipment in that slippery stuff was incredible. Sometimes my son would have to throw himself in front of the lens to protect the camera, when the rocks started coming down.

My huge living room was our studio. We could build all the interiors in one end and stick the cameras in the other.

For the airport shoot we finally got permission to use the hallways of the Los Angeles Airport. I had a slumber party and got the kids to make paper bag masks. Then we piled them in a van and went to the airport at 2 a.m. The kids wore their masks in the sequence of them passing on the conveyor belt.

Q: Had you acted in many films before? Where did you learn?

DR: I spent five or ten years working for free in every possible capacity to cover every aspect of what I needed to know to make my own film. Mostly I worked for Cinema Features; they make low-budget action films. Ted Mikels, my mentor there, is really fast, expert, cheap and knows the technical end. He was a huge help, although my compositions are radically different from his. When I wanted the camera to be off-center, that would make make him uncomfortable and he would move it back to center. Or I would want a drainpipe to show and he would "fix" it.

We had similar problems with sound. We went to a really inexpensive sound place. The guy was used to cheap productions—Japanese porno—and he would automatically do certain things. For example: we wanted the sound of rain louder, subjectively, when the



Scenes from 'Knee Dancing': It rains louder inside Zuckerman's childhood house where Terry Logan as 'Daddy' waits, while the young Laura finds her doll bleeding on the floor

girl was inside the house. But he kept correcting so it was loud when she was outside, softer when she was inside.

Q: Obviously, you weren't working with a realist aesthetic. Was that the fundamental misunderstanding between you and the sound house?

DR: Yes. On the other hand, these experienced old-timers knew what they were doing, and all the quickest, cheapest solutions.

Next time I would probably budget more for sound. We didn't know what "low quality" meant. And a lot of the wild sound should have been done on the set. Ted would say "Oh, we'll just get that wild later." But it wasn't the same; it didn't sound right.

Q: When and how did you decide to go with 35mm?

DR: I started in 35mm. I have never even seen 16 or Super-8 movies. Leslie Martinson was doing a film where I was script supervisor, and I gave him my *Knee Dancing* script to read. He was very enthusiastic: "Movie of the Week. This would be a fantastic Movie of the Week." Later we were sitting in a restaurant and Martinson said, "This script is great; why don't you sell it?" I said, "I want to direct it." Ted asked, "What are you going to do it in?" I said, "Oh, probably in video," and he said, "Why don't you do it in 35mm. Are you scared?" "I'm not afraid, I just don't have any equipment, that's all." "Well," said Ted, "I'll give you the equipment if you have a professional crew to handle it." So the professional crew who were sitting with us said, "We'll shoot it if Ted supplies the equipment and you direct it."

It was overwhelming. I used to stutter when I said the word "direct," I had no other track record than working for these people.

Q: How close did you stick to the script?

DR: Amazingly close. Once I'm no longer the writer, I step back. If we got into trouble, a look at the script would usually help. A couple of things were financially impossible. Originally I wasn't going to perform, but we needed someone with a long-term commitment.

Q: What problems did you encounter directing yourself?

DR: That wasn't a problem. Paula Preston, the script supervisor, and I worked very, very closely together. She knew what I started out to say, sometimes better than I did. I set every shot, the lighting, the general pattern. I set up the camera, exactly what the angles would be: everything was diagrammed in precise composition. Paula would ride the crew to stick to it. We tried to shoot in time frames, because the character was changing. For those last airport sequences, her hair was literally being cut and dyed on the set. We couldn't go back! And we didn't see our first dailies for six months. The cans would sit sealed in the fridge until we had the money to develop them. We shot in about a 2:1 ratio, so everything *had* to work. We didn't have credit; the film was made on available money, and we don't owe anyone anything now.

Q: What was your budget? How much did you actually spend?

DR: That's a hard question because so much is incalculable. Officially, \$150,000, but much of it was done through barter. Paula and I both acted in *Ten Violent Women*, a prison flick. We worked for other companies in exchange for equipment, short ends, time on machines. You can't translate it into money. \$250,000 is a conservative estimate for the work done, if we had been paid the going rate for our services. And people helped out tremendously.

Q: How did you find Terry Logan [the actor who plays all the male roles in *Knee Dancing*], and how did you persuade him to stay five years with the project?

DR: We were in the same play, *The Balcony*: I was the horse, Paula was the penitent and Terry was the priest. Terry met me in my black underwear. (Paula was in a nightie with falsies underneath, but she had so much knee work to do that she ended up wearing the falsies as knee pads.) Later I fell in love with him; and that kept him around for all that time.

Q: How did he feel about being "all man?" His characters are all male, she's "all female"—the qualities are divided up, with no mixing, no medium ground. Did he have an urge to make himself more rounded, more sympathetic?

DR: I wanted to be very careful not to make him a caricature. I was tempted even when I was writing it to tell his stories. But we couldn't say what makes a father sexually abuse his child, although that's a fascinating topic. He worked hard about trying to incorporate his feelings about these men, within the limits of the role. And I worked hard in the script trying to find outlets, little spaces for him so you could see that these men did have a story and weren't bad people. His biggest qualms were about working with the child.

Tina, the little girl, is my sister's daughter. Her sequences were the hardest for me to watch. I went to see the dailies alone on a rainy day in a huge room, as if it was meant for screening *Gone with the Wind*. It was like watching myself grow up again, and it was hard to separate myself from the film.

The only time the child was uncomfortable was that scene in bed with "Daddy." She sensed something, but she didn't know why. We had talked about it, and a friend of hers had been sexually abused just a month before, so she knew something. She's a bright little girl.

She had a very dear relationship with Terry. By this time, they knew each other well. Still, everybody got really tense for the bed sequence, though not for the nude bathroom one. It was hard for everyone, in-

cluding the men. It was at that point, when they saw that little girl, that people realized what we were talking about.

Q: Do you have a background in classical Greek plays? I found *Knee Dancing* very Greek. Rather than individuals, the women were archetypes. The three old ladies knitting in the bathroom seemed like the Furies, or sometimes like the Fates in a benevolent mood.

DR: Yes, that was the idea. At one point I even toyed with the notion of giving Laura big shoes [to highlight her "unreality"—Ed.]. Finding older women who could knit, talk and act wasn't easy. We couldn't just walk up to some older woman and ask her, "Do you want to do a nude scene in a bathroom?"

This is a bathroom feature. Bathrooms are like women's temples. The progression from the outside to the inside of the airport women's room is like a journey inward, into the temple of the self. The outermost room is guarded and mirrored; there you see yourself as you let others see you. In the second room you confront yourself more; the sinks are a means of purification, washing. The third, innermost room, where you are really yourself, is the stall. I structured the film around these three levels, chambers. In American society, the bathroom is one of the

few places a woman can go to be alone with herself. And even then the granny comes and knocks on the door to say, "Are you all right? How much longer?"

How do women grow up in America? That has a lot to do with how we handle ourselves when something like sexual abuse happens. We don't have terrific support from women to women; we make ourselves uncomfortable about becoming women. Remember the scene where the three ladies tease Laura about her breasts? And the abortion suggestion? By the time we reach adulthood we aren't sure what to do. Our conditioning makes us not strong, and perpetuates the guilt.

The child in the film experiences abuse. The she begins to create a world that agrees with the idea that "everyone wants to fuck me." When Ivan, the piano player, leaves her, he doesn't want to leave. But in her terms he has to be wrong. It's almost like we are carrying the original sin, we are offering the apple. That isn't what the film is totally about, but it's a heavy element.

Q: The repetition struck me as another classical element. It's like the House of Atreus: the sins of the fathers are visited on the next generation and repeat, cyclical, implacable. You are trapped in the wheel, you roll your stone; nothing changes, although life has a million different masks.

DR: That's why I had one man play all the parts. But I didn't want to leave it at that. It's tempting to say: "There you have it: we are trapped." On the other hand, Laura Zuckerman can't be instantly well. She's not going to come out of the bathroom a "New-Age Woman." But there is a way to stop, to take responsibility for the cycle and say, "I don't have to do this."

Q: The patterning also exists for the man, in his various guises. He is attracted again and again to the same sort of woman, who is wrong for him.

DR: This I tried to convey with the sequence when they step out of the shower, the climax of the film. He is dressed in her clothes and is sitting on the toilet. They get closer and closer and become one person.

Making this film was like using razor blades to chop down redwoods. Then we heard the tree topple. We had no experience, but we learned the hard way and kept going. You can walk around the world one step at a time. If women want to make films, they can. Don't let anyone tell you different. ■

*Doreen Ross is currently working on her new film, **Liquid**, which deals with a woman who is OK until she spends a weekend with a self-help book called **Whisper What You Want**.*

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They Shoot Close to Home

The Jury family in Pennsylvania explores life, death and ritual in personal films, while also offering a hand—and a check—to other documentary projects.

ROB EDELMAN

Three years ago, without a shred of experience, Mark and Dan Jury decided to make films. Their initial effort, *Chillysmith Farm*, based on their award-winning photo book, *Gramp*, has already garnered a Blue Ribbon at the American Film Festival. But the Jurys also desired to set up a mechanism to enable other filmmakers—specifically, socially-conscious novices—to “cinematize” their ideas and feelings. The result has been the formation of Valley Filmworks, which supports independent filmmakers where it ultimately counts most: in the pocketbook.

Before they became filmmakers, both brothers were photojournalists. *Gramp*, first published in 1976, chronicles the death of the Jury's grandfather from the beginnings of his senility to his demise, in his home, among his family. Most remarkably, Mark and his wife Dee Jury's eldest daughter, four-year-old Hillary, was allowed to participate in caring for Gramp. “I went in and held his hand,” she explains in the caption to one of the final photos. “I'm in my slimy worm suit, and he liked me to hold his hand. I thought he was pretty nice and lovable. This is the last day. He died that night.”

When the book was completed, the Jurys resolved to produce a 30-minute film based

on its content. Eventually other family material was included—most memorably the birth of Kristen, Mark and Dee's third child, witnessed by Hillary and younger brother Josh. “The first time I shot film was when I was actually shooting *Chillysmith Farm*,” says Dan Jury, 28, nine years younger than his brother. “This happened out of necessity because of where we live,” (in Waverly, Pennsylvania, outside of Scranton).

Postproduction was completed in Mark and Dee's basement, several feet from their oil burner. “We hired an editor,” Mark recalls. “Two days before she was to start work, she got an offer from Bill Moyers and decided to leave us. That was a real lesson about depending on other people. So we did it all ourselves, by trial and error.” He adds with a smile, “We were too ignorant about what we were doing to even be scared.”

HOW GREEN IS THEIR VALLEY!

Valley Filmworks was established as a result of the experience the Jurys acquired while making *Chillysmith Farm*. The non-profit, tax-exempt organization was founded in 1980 to “produce documentary films dealing with human, social and environmental or

ecological issues” and to “assist filmmakers in the production of non-commercial documentary films.”

“Most funding organizations are hesitant to, or simply won't, give money to first-time filmmakers,” says Dan. “In order to make *Chillysmith Farm*, we had to run the funds we raised through a non-profit organization. We realized there was no reason why we couldn't set up our own. Now we want to assist others in similar situations.” Valley Filmworks, adds Mark, “is interested in people who have a burning desire to make films but who don't have track records, who cannot get funding from anywhere else.”

In the past year, approximately \$750,000 has been funnelled through Valley Filmworks to various projects. Grants have been received from the Rockefeller Family Trust, the Alcoa Foundation, the Richard King Mellon Foundation, the Buckeye Trust and the Cuyahoga Trust. Filmmakers assisted include Hilary Maddux and Deborah Bolt, whose documentary, *Miles to Go*, details the impact of a two-week wilderness journey on the lives of eight women, all novices at survival without running water, and their two instructors; Abbott Meader; Bruce Williams; and James “Huey” Coleman of the Maine Independent

The Jury brothers' films include ‘Chillysmith Farm,’ where Mark's daughter Hilary in her ‘slimy worm suit’ watches Gramp pass away. Left, Dan films Fakir Musafar performing the Sundance ceremony for their ‘Forbidden’ film project



COURTESY THE FILMMAKERS



Mary-Frances James, a 72-year-old participant, climbs a 100-foot cliff in 'Miles to Go'

Cine Arc. Meader's film, *Deep Trout*, mixes the poetry and sculpture of artist Walter Easton with the filmmaker's subjective observations. Williams' *Orisun Omi*, shot in Brazil, explores the legacy of West African dance and Yoruba mythology. Huey's *The Grace DeCarlton Ross Film Project* chronicles the life of this 92-year-old dancer.

FIRST AID FOR FILMMAKERS

Organizations with appropriate IRS status who sponsor filmmakers may take up to 30 percent of a grant award off the top for "indirect cost." Valley Filmworks will only take, at most, three percent. "The independent film community already has it tough enough," says Mark. "Unfortunately, there are 'administrators' who live off their efforts. This is appalling. In the case of the National Endowment for the Arts, there is a high indirect cost because of paperwork. But with other sponsors, the percentage is far too much. PBS stations are the most outrageous."

The key here is that the Jurys are themselves filmmakers. As Hilary Maddux explains, "They are people you can communicate with. Because they make films, they understand what independent filmmakers have to go through." Thus, at Valley Filmworks, there are no salaries and a limited overhead. "We are keeping it as lean as possible," says Dan, "so that we can give away as much money as we can." At a moment's notice, they have made available the use of a Steenbeck to a filmmaker whose money had run out and who needed some final editing alterations. They have outfitted another with the equipment necessary to capture a once-in-a-lifetime occurrence that would have been lost had the filmmaker waited for an available grant.

TABOOS DISCARDED

The Jurys themselves are currently shooting and splicing together two documentaries. *For All People, for All Time* examines the establishment of large federal urban parks, focusing on the controversial creation of a

national park in Ohio's Cuyahoga Valley. "The question we are trying to deal with," says Mark, "is who owns the land in this country, and what is it used for?" The *Forbidden* film, an untitled, still-evolving project, relates to the Jurys' fundamentalist childhood in Indiana, where even television and Walt Disney movies were taboo. As Dan explains, "There was a preconception that if you play with yourself, you'll burn in hell for eternity." The film is based on the work of Charles Gatewood, anthropologist and still photographer, who has a similar background. The Jurys have shot at Mardi Gras; Naked City, Indiana; and the Hellfire Club, a private bar-sex club in New York. They have also filmed Fakir Musafar (AKA Roland Loomis, of Menlo Park, California), a "modern primitive" who in July performed the Sun Dance, an Indian rite in which his pectoral muscles were pierced and he hung from a cottonwood tree.

Postproduction on both films is being completed in the Jurys' own fully-equipped editing room, now located in an apartment in a housing complex near their Pennsylvania homes. They are planning a move to New York so that others can utilize their facilities: their Steenbeck often remains unused for weeks. But they also want a closer New York connection because, as Mark explains, "Essentially, there nothing here in the way of a filmmaking community." Of the 30 members of the three-year-old Northeastern Pennsylvania Filmmakers' Society, consisting of regional writers, actors and filmmakers, only three produce films professionally.

The Jurys depend on New York for processing, sound transfers and optical houses, and find themselves in the City at least once a week. "There's the physical distance from New York," says Dan, "but there's also the psychological one. That's the bigger problem for us now. By traveling in, or using the bus or delivery service, we can exist. But it's the idea of not being able to run into someone at lunch, hear about a screening, get together spontaneously to talk about film. This we miss. This is a necessity for us as filmmakers."

According to the Jurys, it is also imperative that the independent filmmaker retain total creative control and remain, simply, independent. "When we first envisioned the filming of *Gramp*, we had no idea it would end up including the birth of Kristen," Mark explains, while viewing some raw footage of Fakir Musafar performing his Sun Dance. "You must have no interference. You must be independent so you can dabble, can have the freedom to follow your film whichever way it goes."

Valley Filmworks' address is Box 194, Waverly PA 18471.

Rob Edelman is a freelance writer who has written on film for *Cineaste*, the *Washington Post*, the *New York Times* and other publications. Most recently, he is associate editor of Leonard Matlin's *TV Movies*.



INDEPENDENT & UNITED AT THE SAME TIME?

As an independent video or filmmaker, you've decided to work "outside the system"—which means you need a community of peers even more. The Association of Independent Video & Filmmakers (AIVF) is such a community. As the national trade association for independent producers, AIVF represents your needs and goals to government, industry and the general public. After eight years of testifying before Congress, lobbying the public TV system, and working through media coalitions to preserve and strengthen cable access, we've proven that together we have a voice people must & do listen to.

Along with our sister organization, the Foundation for Independent Video & Film (FIVF), we also offer you a wealth of concrete services:

- ★ Comprehensive health insurance at affordable rates
- ★ The Independent Magazine, our film & video monthly
- ★ FIVF's Festival Bureau, providing foreign & domestic liaison
- ★ Comprehensive information services
- ★ National Membership Directory listing
- ★ Professional Screenings & Seminars



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Parlez-Vous Cable?

New Moves by French Indies

The end of government monopoly over radio & TV is a new beginning for French indies. Will they get a piece of the pate as Mitterrand's decentralizing policies take effect?

KATHLEEN HULSER

When the government has a monopoly on the airwaves, a change of regime can mean big changes in the broadcast scene. One of the earliest promises of the socialist Mitterrand government was to rethink regulation of French communications affecting TV, cable TV and radio; and one of its first actions was to permit non-governmental radio stations to operate in the many free spaces on the airwaves. "Radio libres" sprang up like dandelions, a chaotic and freewheeling horde of voices outside the mainstream. Of course, as with all bold moves, the government rapidly had second thoughts. In the summer of 1982 it promulgated new regulations for licensing, requiring a social vocation (beyond a supposedly non-commercial orientation, no one knows what "social vocation" means) and freedom from advertising. Oddly enough, considered from the commercial-inundated American perspective, the ban on ads was unpopular among grassroots stations. They argued that it effectively meant that *radio libres* backed by large organizations such as labor unions or businesses had much better chances for survival.

The next step was television, where for once the generally quarrelsome French independents pulled together. The Federation de l'Audiovisuel pour la Creation et la Communication Sociale (FACCS), founded in 1981 in the wake of a national conference, bounded off the starting line so fast it took everyone by surprise. A principal short-term goal of FACCS was to grab the ears of the Parlement, then considering new communications legislation. After enlightening the lawmakers on the needs and abilities of the indies, the focus shifted to how these talents could stimulate "decentralized" media (decentralization being the philosophical core of the new government's legislation). One of the first moves of FACCS—a grouping of film and video indies which includes, among many others, members of Mon Oeil and Action Video ("social intervention" video groups), Inform'elles (feminist media) and the now-defunct Paris Film Coop—was to prepare a plan for community programming on cable.

potential cable plugs in households, compared with 75% of the Belgian populace actually hooked up. The reason for this (in European terms inexplicable) go-slow on cable is the absence of rules governing its use. Commercial forces, municipalities and the central government will be debating for a long time about how and where to lay new lines, and who will control them. But in some government housing projects, unused cable capacity exists. This fits strategically with indie plans, since they won't have to duel with commercial forces to use government-sponsored installations.



These dormant cable networks are part of the legacy of De Gaulle's brave new world. In the mid-seventies, France under Pompidou erected "villes nouvelles," modern complexes on the outskirts of the urbs, which were supposed to lodge the population overflow from the cities in model community fashion. These vast islands of skyscrapers almost immediately became hotbeds of alienation and discontent: far from the mixed-class society envisioned, they were flooded with working-class inhabitants. Cable was laid as the cities were built, so to quote Denys Pinigre, secretary general of FACCS, "these cable systems are ready to go a day from now." But lacking regulations to govern the facilities, the government prohibited any use.

No more. This month FACCS' model project starts up, having been preceded by an intensive period of planning, local recruitment and training. The community programming plan, proposed in 1981 as a three-month demonstration, was so enthusiastically received by the government that it will now go on line for an open-ended run with funds and the backing of the powerful Institute Nationale de l'Audiovisuel (INA).

CABLE BONBON

Marne la Vallee, a Parisian bedroom community, will be the first cable system programmed by FACCS forces, according to Pinigre, who told *The Independent* about his "telecable" activities while on a US fact-finding tour last summer. Before the construction of the *ville nouvelle* in 1970 and the subsequent flood of foreign workers as residents, Marne la Vallee was a one-industry village, a hamlet that manufactured chocolate. Now the old chocolate factory will be home to a community cable studio.

FACCS' programming plans are for a blend of what we would call public access, local origination and educational TV. While the first step of holding training sessions in the neighborhood ensures that local elements will be represented in the programming, the bulk of the initial staff will be FACCS members, long versed in social programming. The two-year funding commitment from INA, mixed staff, and assured though modest level of equipment will hopefully enable the nascent programming group to offer a regular evening schedule. Also, unaffiliated contributions will be solicited, and shown on a non-discriminatory basis.

One difference from the American scene is the planned cooperation with France's wide-ranging network of social services which will contribute to the informational programming. These contributing organizations include such services as Planned Parenthood, preventive medicine, job retraining and so on. The other side of the programming will emanate directly from the residents of the *ville nouvelle* of Marne la Vallee and will cover such fields as Arabic, Portuguese and Turkish language programming, along with

Continued on page 16

NOVEMBER 1982

BRAVE NEW WORLD RETOOLED

At present France has only about 300,000

BOOKS

Nuts & Bolts Tips On a Light Medium

TONY NAPOLI

Super 8 in the Video Age

By Bob Brodsky & Tony Treadway, 63
Dimick St., Somerville MA 02143. 1982.

While the new electronic video technologies—from computer games to sophisticated home VCR equipment—vie for the largest hunk of the market, other, less high-tech, creative/entertainment systems are left in the shadows. A recent *New York Times* article traced the roots of the pop music biz crunch: in effect the same 36 or so quarters that would have gone to buy a new LP or concert ticket are now being force fed into hungry video arcade games. But, as these forms of entertainment compete, what happens in the area of creative tools and playthings?

The appearance of sound-synchronized equipment since the mid-70s promised to put reasonable quality within reach of the Super-8 enthusiast. But the more recent electronic video explosion seemed to relegate Super-8 (even with sound) equipment into the technological dustbin. After all, why bother with “home movies” (pejorative sneer) when for a moderate investment (in camera/VCR rather than sound camera/editor/projector) one could be hooked into the global village?

Bob Brodsky and Toni Treadway offer a few reasons why Super-8 remains a viable medium in the video age. If Lenny Lipton's *Independent Filmmaking* and more recent *Lipton on Filmmaking* are the bibles, or first source for many aspiring auteurs, then Brodsky and Treadway's *Super 8 in the Video Age* reads like a source of additional revelation, some fresh and some familiar, a voice in the visual wilderness that states with confidence and good humor why Super-8 is a valuable tool and why it may (or may not) be right for the reader's needs.

Former columnists for the now defunct *Filmmakers Film & Video Monthly*, Treadway and Brodsky have assembled their knowledge and experience, as writers and practitioners, into a useful manual that explores both the basic techniques and the common fears/problems of the medium. The spiral-bound manual wades through the nuts and bolts of mounting a Super-8 production: from budgeting and raising money (try individual backers and screen-credited spon-

sors; grant possibilities bleak) and suggesting systems (according to funds and ambition), through editing (illustrated tips) and distribution. In the latter, the authors are honest: despite the ease of Super-8 transfers to video, and the occasional Super-8 coup such as inclusion of a traveler's footage of Russian prisoners in the Afghan conflict on major news broadcasts (as well as, if I'm not mistaken, Super-8 films of the Falkland War)—Super-8, as such, is rarely seen. Vaulting the gates of major media and cultural institutions remains a project for the future.



The splendor of Super 8 soap opera revealed in the Kuchar Brothers' 'I Was a Teenage Rumpot'

My strongest feeling about *Super 8 in the Video Age*, and perhaps its strongest point, is the authors' pragmatic, tool-conscious refusal to treat Super-8 as the stepchild to any other medium. As Brodsky and Treadway observe: “Super-8's province is the fast or intimate.” Its low budget, independence, video transfer capability, and portability are all well-suited for community documentary projects, school and child-care studies, and political activities, (which can be linked directly to fundraising possibilities) and a media tool in less technologically-endowed nations. Vocal and independent, the authors description of riding their bicycles to cover a NABET strike with Super-8 is a funny and cheering affirmation of their belief in the

democratization of media. The spirit of the media guerrilla lives on through the recession-ridden '80s. Sure, Super-8 isn't chic, compared to a Sony designer label, but for film projects, especially on the local/community (rather than mass media) level, it can be a valuable tool. The potential of the medium in institutions or industry is raised (here the authors note Kodak's “half-hearted effort” to market Super-8 to corporations, which was deterred when the “low status” of the medium became apparent). Also, its use in “cross-cultural situations” elicits some sage advice: “Never go into a cross-cultural situation filming. The natives may shoot back.”

In its firmly partisan view of Super-8 systems for different budgets, it focuses on a small range of equipment. The book is not a consumer guide; hence, its discussions of equipment are restricted to what seem to be the personal preferences of the authors. The neophyte would better profit by a more general treatment of recommended equipment on the market. And, again, while arguing for those optimum qualities that make Super-8 unique, *Super 8 in the Video Age* is geared toward producing sound films. Super-8 artists working in silent film (or the Brakhage aesthetic) might feel a bit put out. The focus here is basically on the documentary possibilities of the format.

But, over all, Brodsky and Treadway have written a very useful and exciting book that prods and encourages in a realistic way. From constructing a sound-dampening barney to choosing and testing a camera, and beyond to post-production and distribution, *Super 8 in the Video Age* can help the filmmaker create a professional work within the limitations of the medium; it can assist both the neophyte and the moderately experienced in fashioning an artful bubble that need not be burst.

Tony Napoli is a New York-based freelance writer who has worked in Super-8.

Homemade Movies

By J. Hoberman. *Anthology Film Archives*, 491 Broadway, New York NY 10012, \$5.

For those interested in more than the present and immediate, J. Hoberman's *Homemade Movies: 20 Years of American 8mm and Super-8mm Film* is an invaluable glance at the fugitive history of the narrow gauge, emphasizing its role as playground for the avant-garde. Written for a two-month screening series at Anthology Film Archives, the catalogue pieces together filmmakers' comments, period news items and reviews, while appending filmographies which testify to the scope of work in this little-known area. The films described span every genre: the early rapsallion melodramas of the Kuchar brothers, the painstaking light and shadow of Stan Brakhage's *Songs* cycle, the body-shock performance documentaries of Vito

Minutes of September AIVF/FIVF Board Meeting

The *FIVF* and *AIVF* Boards met on September 8, 1982. A summary of the minutes follows. Full minutes are available upon request.

EXECUTIVE DIRECTOR'S REPORT

1. CPB: a) Ron Hull of Nebraska Public TV has succeeded Lewis Freedman as Director of the Program Fund; b) *AIVF*, in a letter to CPB co-signed by Ned Schnurman of *Inside Story* and several regional media organizations, opposed extension of the *McNeil/Lehrer Report* to an hour.

2. *FIVF* is discussing with UNESCO possible cooperation in either festival program or screenings of Third World film/video.

3. *AIVF* will poll members on possible new benefit: group equipment insurance.

NEW BUSINESS

1. Expansion of *FIVF* Board: Criteria established; Kitty Morgan of ICAP appointed to Board.

2. ICAP Public TV Marketing Project: Denise Oliver, absent from last *AIVF* Board meeting, dissented from *AIVF*'s endorsement of the pilot project.

3. Independent Documentary Fund: *AIVF* Board voted to send CPB a letter expressing qualified support for the IDF

and urging continued support for the Fund.

COMMITTEE REPORTS

1. Ad Hoc Third World Committee presented a program of action to the *AIVF/FIVF* Boards to increase minority involvement and representation in both organizations. The Boards unanimously endorsed the recommendations which included matters of hiring, program co-sponsorship, membership outreach and coverage by *The Independent*.

2. Executive Committee has begun a review of personnel policies.

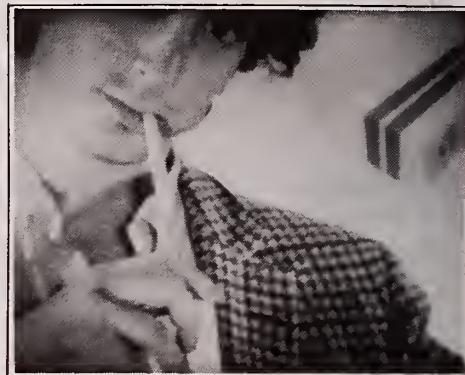
3. *FIVF* Development Committee began to assemble names for an Advisory Board and discussed other fundraising activities.

4. *FIVF* Program Committee evaluated effectiveness of current *FIVF* programs and discussed possibility of series of workshops on financing.

5. *AIVF* Membership Committee proposed several lists for direct mail solicitation and revived the issue of chapters.

6. *AIVF* Advocacy Committee discussed WGBH Documentary Unit, Senate cable bill and representation within the cable industry.

AIVF and FIVF Board meetings are generally held at 7:30 on the first Monday of every other month. Meetings are open to the public. AIVF members are encouraged to attend and share their views with Board. For more information, call AIVF at (212) 473-3400.



COURTESY THE FILMMAKER

E. Beckman's 'White Man Has Clean Hands'

Acconci and the para-punkery of Vivienne Dick and Beth and Scott B.

Noting how imagination can escape the "prodigal values of the industry" with Super-8, Hoberman pinpoints the heart of the curious relationships among artwork, spontaneous creation and technology by contrasting the advantages of cheap film stock and light cameras with the medium's low prestige and virtually non-existent distribution. In his opening essay, he also delves into the aesthetics of the home movie, tracing its rapport with modernism's focus on the intimate and the quotidian—a tendency of the Sixties and Seventies which fostered the development of nostalgia as art form. This rare look at the achievements of the small format is an essential addition to the bookshelf of any Super-8 enthusiast.

—KATHLEEN HULSER

French TV, continued from page 14

ethnic cultural fare and children's offerings. According to Pinigre, the resulting program mix will lie somewhere in between the amateur and professional and will maximize local talents—without being confined to a passive role, as are many access operations in the US.

Another project down the line for FACCS is the possibility of contributing a steady block of programming to the planned French Fourth Channel. At present the three existing state-run channels virtually exclude independent work because of the complicated contracts between government and unions, as well as the priorities of programmers. If and when a fourth channel is started, a new deal for the union will have to be devised, and indies hope it will allow them to horn in at the outset. That partially depends on what happens between the unions and cable in the interim.

At this point France, smarting under the impact of its neighbors' head start on the new technologies, seems eager to dive into its own communications revolution. But at least one group in the society sees a bright side to the laggard pace of French communications: indies are getting a foothold on the future now, before everything is carved in stone.

NOVEMBER 1982

LOW BUDGET FEATURE FILMS

Learn the basics of producing and investing in low-budget feature films for profit. Learn how to market movies ("product") to the evolving cable, network TV, video cassette/disk and movie theatre markets. Get in on the ground floor of the technological revolution.

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FESTIVALS

Berlin Sidebar Event Is Main Attraction

AMOS VOGEL

Reprinted from the July/August issue of Film Comment by permission of the author.

The beauty and nuanced cadences of Goethe, Kafka and Freud rang through the hushed cinema as the young German haltingly, with deep feeling and sorrow, attempted to express his emotions on seeing *Brussels-Transit*, Samy Szlingerbaum's film of his family in the Nazi period, spoken entirely in Yiddish. Present-day, night-lit and empty Brussels streets, stylized tableaux of lyrical power, and his mother's unrehearsed taped recollections served as poetic representations of a past no longer available.

The discussion that followed this important work was held with an international audience of press, film professionals and Berlin citizens, all present at this year's Berlin Film Festival. Its intellectual level and emotional fervor was typical of the quality of the events put on each year by the Festival's unique International Forum of Young Film. Apart from the (mediocre) competitive portion of the Festival, the Forum is its most important and co-equal component; in fact, it presents more films, attracts more international attention and is, from the perspective of film as art and social communication, far more important.

The Forum is a veritable orgy of independent features and shorts, fiction and fact, political and avant-garde—a priceless opportunity to keep abreast of current trends (and crises) in international production. Created, programmed and administered by the Festival's Co-Director, Ulrich Gregor, Erica Gregor and colleagues, it presented its forty-two programs at three theatres with each program presented three times. Here is where one finds the German youth, the international cineastes and those international critics who view film from a more serious perspective.

In 1981 the basic Forum structure was supplemented by an entire series of Black Cinema features and shorts from America (programmed by Warrington Hudlin of *Street Corner Stories*); a further series of more specialized avant-garde films (already well represented in the main program); two programs of experimental films for children; and a Super-8 Series which included American new-wave punk films.

Last year's American participants included *Subway Riders* by Amos Poe, *Lenz* by Alex-

andre Rockwell, *The Cold Eye* by Babette Mangolte and *In Our Water* by Meg Switzgale.

The Forum's thematic and aesthetic, diachronic and synchronic range remains astonishing, year after year. It reflects the informed internationalism of its director Gregor, one of Germany's foremost film scholars and author of the widely acclaimed *History of Film*.

If one considers the programmatic and administrative magnitude of the Forum, what is one to say of its Documentations? Each of the films shown was accompanied by four to ten pages of printed (!) program notes (approximately ten times the length of this column per film): filmmaker's statement, interviews, background material, reviews, complete biofilmography.

Each year, these program notes are published as a book. In 1981, the Forum published a complete Index (going back to its inception in 1971) of all the 387 outstanding international independent films presented. Author Sylvia Andresen provides indices of original film titles and directors (or producers' collectives).

The Forum is the direct outgrowth of an eighteen-year-old organization, the Friends of the German Cinematheque, and its year-round Berlin repertory showcase cinema, the Arsenal.

I believe this organization and its activities are unique in their scope and represent a prototype for alternative cinema internationally. It premieres, on a daily, year-round basis, the works of new talents, it presents an extraordinary array of retrospectives, it distributes its films nationally (over 800 titles by 1980), it provides lectures, seminars and documentations, it presents in-person appearances of international major directors and it organizes exhibitions in major Berlin museums.

Since 1971, special series have been devoted to individual countries, "schools," historical periods, genres. During the last year alone, these included: Soviet comedies of the Eighties; a Straub-Huillet Retrospective; a Week of the Political Refugee; Mike Kuchar; Elisabeth Bergner; the British Free Cinema; Susan Sontag; Cinema Nuovo; Films by Women (including Yvonne Rainer, Maya Deren and Dorothy Arzner); and a Retrospective of the Yiddish Cinema (extending beyond Maurice Schwartz and Molly Picon to Muni Weisenfeld, Paul Muni, Edgar

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

Ulmer, *Hester Street* and Ken Jacobs' experimental *Urban Peasants*).

The activities of this organization have led directly to the creation of the so-called Kommunal Kinos, city-financed non-profit repertory cinemas in Hamburg, Frankfurt and other major German cities. In 1971, the Forum received a special award from Fipresci, the official organization of international film critics. Publication has begun of important, otherwise-unavailable screenplays. There is the regular exhibition of international Super-8 and video productions and a new annual series, *History of Film in 150 Films*. 1980 brings a significant further extension: the presentation of Forum programs and series at other international film festivals, cinemateques and Goethehouses; in May 1981, a special homage to the Forum is presented at the Cinematheque Francaise in Paris.

The scope of the Forum's programming is so broad it could be mistaken for eclecticism. Instead, it is inclusive as regards tendencies, styles and genres, yet subject to an informed selection process of both the best and most interesting. Simultaneously, the focus of the enterprise, thematically and aesthetically, is political: films for the welfare of the *polis*; films for change—a necessity if we are to survive. ■

Amos Vogel writes a column on independents for *Film Comment*.

In addition to the Forum of Young Cinema, the Berlin Film Festival operates the following events: The International Competition, The Film Market, The Information Show, New German Films, The Children's Film Fest and The Historical Retrospective.

The International Competition, directed by Moritz de Hadeln, accepts features produced in the twelve months preceding the Festival and shorts under fifteen minutes. Preferences will be given to premieres, and all entries must be in 35 or 70mm.

The Film Market makes ten studios with approximately 30 seats available to any producer who wishes to screen a film (in 16 or 35mm) or videotape for buyers. Scheduling is arranged by request, with priority going to those films which are not screened in other parts of the festival. The first screening of any work is free, with reasonable fees charged for additional screenings. According to *Variety*, most projection rooms were fully booked in 1982, with home video buyers in attendance for the first time. The deadline for market registration is mid-January.

The Forum of Young Cinema accepts films in 35 and 16mm. Feature-length dramas and documentaries are preferred, although films of 45 minutes to an hour will be considered. Shorts are programmed only in special genre series. The Children's Film Fest accepts 35mm features only, and as in the competition, premieres are favored.

The entry deadline for all other sections is December 15. You must indicate the section

you wish to enter, and may list several in order of preference. The FIVF Festival Bureau will handle a group shipment to Berlin this year.

For details and fees (which will range between \$50 and \$80 to share shipping and customs charges), send a stamped, self-addressed envelope to FIVF by November 30. Films for the shipment will be due December 6. To enter directly, contact: Berliner Festspiele, Budapest Strasse 50, D-1000 Berlin 30, West Germany. Tel: (030) 26341. —WL



Richard Pearce, director of 'Heartland,' did well at last year's Berlin Festival

Lotus Land—Filmex

What better place to hold one of the world's largest public film events than in the film capital of the world, Los Angeles? Filmex, the Los Angeles Film Exposition, was started by a group of dedicated movie-lovers in 1971. It features a broad selection of contemporary cinema from around the world, including features, documentaries, shorts, animation, student work, experimental and Super-8 films. Filmex provides a premiere showcase for both foreign and American films.

The producers of Filmex should be noted for their well-organized operation. Last year, a press and participant reception and information area was set up one floor below the double-screen theatre complex in the Century City mall, where the Festival is held. Film-makers are invited to speak after most performances and additional discussion sessions are scheduled in a smaller room nearby.

Festival publicity is extensive. Besides reviews in the *Los Angeles Times*, the Festival schedule is printed in the widely distributed weekly, the *Los Angeles Reader*. As a result, the Festival is quite well attended. Last year, lines even circled the block for a fine program of shorts (most of which were locally produced). Given that a goodly proportion of Los Angeles' population is involved in the film industry, this high attendance is either unsurprising, encouraging or potentially career-building, depending on your perspective.

Filmex '82 presented eleven American independent films, which included *Chan is Missing* by Wayne Wang, *Subway Riders* by

Amos Poe, *Broken English* by Michi Gleason, *Forty-Deuce* by Paul Morrissey, *Eating Raoul* by Paul Bartel and *The Loveless* by Kathryn Bigelow and Monty Montgomery.

American films also opened and closed the festival—unlike many other American festivals, where these events are used to pay homage to whichever European cinema is currently fashionable. In contrast, Filmex takes the opportunity to take care of its own. In 1982, these were *Victor/Victoria* by Blake Edwards and *The Cat People* by Paul Schrader.

Except for *The Atomic Cafe*, *Middletown: Family Business* and *Urgh! A Music War*, the numerous documentaries in the Festival were ghettoized into a "special program" called *Point of View*. The festival catalogue notes that the program was made possible by a grant from the Atlantic Richfield Corporation. Although relegated to the back of the well-produced catalogue, the documentary programs enjoyed equivalent scheduling and publicity.

Complaints about Filmex are few, but Pierce Rafferty, one of the producers of *The Atomic Cafe*, expressed some displeasure about the quality of film projection. According to Rafferty, a faulty projector caused garbled and unclear sound during the screening of his film. Aside from that, however, Rafferty said the attendance was excellent and the staff very helpful.

Film experts and enthusiasts from around the world make up the programming consultants who offer their advice in the selection of films for Filmex. Some of last year's consultants included David Stratton, Director of the Sydney Film Festival; Ken Wlaschin, Director of the London Film Festival; and Larry Kárdish and Adrienne Mancia of the Museum of Modern Art Film Department. It is unclear as yet how the selections will be affected by this year's "joint venture" between Filmex and the San Francisco International Film Festival (see *The Independent*, Sept. '82). According to Filmex assistant director Barbara Smith, feature films submitted to them will be looked at by Mel Novikoff and Tom Luddy of San Francisco, as well as Gary Essert, Filmex Director, and the Filmex selection committee, unless the producer specifies entry to Los Angeles only. However, since Filmex is larger, showing 70 to 80 films while San Francisco shows around 40-50, acceptance into one does not necessarily mean acceptance into both. The process for shorts and documentary selections is still being worked out, but Smith anticipates that the selections will be quite separate, since San Francisco holds official competition in these categories and Los Angeles does not. Requests for applications for the Filmex office will bring the producer applications to San Francisco as well and presumably vice versa. As of this writing, the San Francisco Festival has still not hooked up its phones, but according to Tom Luddy, the

deadline for entry to San Francisco will be January 15.

Entries may be in 70, 35, 16, Super-8 and 8mm. There is no entry fee; entrant pays postage. Deadline: December 1. Contact: Gary Essert, Director, Filmex, 6320 Sunset Blvd., Hollywood CA 90028, (213) 469-9400.

Warm Welcome in Hong Kong

The Seventh Annual Hong Kong International Film Festival offers American filmmakers a rare opportunity to reach an Asian audience. The Festival has been warmly receptive to American indies in recent years, showing more than eighteen independent features, documentaries and shorts in 1982. This is partly due to a budget which apparently allows the festival directors to scour the world's festivals, and partly due to the efforts of the Film Arts Foundation in San Francisco, which has established an informal but productive relationship with the Festival. Although it is too early to say if a profitable new market is being opened up, it was reported that a number of films were subsequently invited for an exhibition in Peking.

Last year's participants were largely, though not entirely, from the San Francisco and Boston areas. They included: *The Day After Trinity* by Jon Else, *The Case of the Legless Veteran* by Howard Petrick, *The Dozens* by Christine Dall and Randall Conrad, *Eight Minutes to Midnight* by Mary Benjamin, *Heartland* by Richard Pearce, *Rosie the Riveter* by Connie Field, *Killer of Sheep* by Charles Burnett, *Mitsui and Nellie* by Allie Light and Irving Saraf, *Model* by Frederick Wiseman and *Street Music* by Jenny Bowen.

While none of the filmmakers we spoke to actually attended the festival, Howard Petrick did say that the organization seemed very efficient and that his print was returned promptly and in good condition. He also noted the interested and respectful attitude toward independents shown by one of the Festival's senior assistant managers, Albert Lee, whom he met at Mannheim. The Festival's efficiency is also evidenced in their numerous festival publications and schedules. The well-produced official catalogue is in both English and Chinese and prints photographs not only from the films, but of the filmmakers as well. Filmmakers' credits are listed along with a summary and comments by other filmmakers and people in the field.

The non-competitive Hong Kong Festival is funded by the Urban Council of Hong Kong. It is accredited by the International Federation of Film Producers Association (IFFPA).

In 1982, Hong Kong offered some special film events in addition to the main festival. A retrospective of the work of Buster Keaton, including 11 features and 17 shorts, was shown along with a retrospective of Cantonese cinema. The Asian Film Section (in its 4th years) showed 25 features, and a program called the Hong Kong Contemporary Cinema

was organized to show the diversity of locally-produced commercial and alternative films. Hong Kong independent short films and television documentaries were also shown.

In August, Erica Marcus, a Festival representative, was traveling in the United States, and according to Gail Silva at the Film Arts Foundation, there is a possibility that she may return later in the season to make film selections. Otherwise, the FIVF Festival Bureau will handle a cost-sharing

group shipment. For more information send a stamped self-addressed envelope to FIVF-Hong Kong.

Entries must be in 16 or 35mm. Feature-length films are overwhelmingly favored, although shorts do precede some programs. For entry directly to Hong Kong, the deadline is December 15. Contact: Mr. K.K. Ho, Director, Hong Kong International Film Festival, City Hall, Edinburgh Place, Hong Kong. Tel: 5-261528.

—WL & AMR

MORE FESTIVALS

MORE FESTIVALS has been compiled by Amanda M. Ross and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending your prints or tapes. If your experience with a particular festival differs from our account, please let us know so we can improve our reliability.

Domestic

● **AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, SCIENCE FILM FESTIVAL**, May 26-31. The festival is sponsored by AAAS and has been held in conjunction with the association's annual meeting since 1947. A broad range of subject areas such as natural and social sciences, the technologies derived from them and the social issues that they raise are included in the festival. Each year the festival and annual meeting are held in a different city. In May 1983, the location will be Detroit. Entries must be released during the 18 months prior to the festival. Films for final viewing must be in 16mm format. No awards are given and no entry fees required. Deadline: December. Contact: Claire Cirolia, AAAS Science Film Festival, 1101 Vermont Avenue NW, Room 1065, Washington DC 20005.

● **ARBOR DAY AWARDS**, April 21-24. This annual festival, established in 1972, recognizes outstanding tree-related activities in communications, education and planting projects. It is sponsored by the National Arbor Day Foundation and is held in Nebraska City for one weekend. Entries may be in 35 or 16mm and must deal with the importance of trees. Winners receive Arbor Day Foundation awards. Judging is done by a panel of conservationists and communications authorities. No entry fee; entrant pays postage. Deadline: December. Contact: National Arbor Day Foundation, John Rosenow, Executive Director, 411 South 13 St., Suite 308, Lincoln NE 68508. Tel: (402) 474-5655.

● **H. WERNER BUCK ENTERPRISES INTERNATIONAL TRAVEL FILM FESTIVAL**, January 8-16. This annual festival was established in 1969 in conjunction with the Anaheim Sports, Vacation and Recreational Vehicle Show. Its purpose is to gather together the best recently produced films worldwide featuring travel, vacation and sports. The festival is sponsored by H. Werner Buck Enterprises and averages 50 entries, 7 awards and 50,000 in attendance. It is held at the Anaheim Convention Center in California for 9 days. Entries must be in 16mm; color is preferred. Films

should have been completed in the previous two years and must not have been entered in any international film festivals. Categories include: USA travel (govt. and commercial agencies), foreign travel (govt. and commercial agencies) and sports, outdoor and RV recreation. \$1,000 in prizes is awarded. Judging is done by a panel of sports and entertainment personalities. Entry fee is \$50; festival pays return postage. Deadline: December. Contact: H. Werner Buck Enterprises International Film Festival, Walt Dingman, Director, 1050 Georgia St., Los Angeles CA 90015. Tel: (213) 841-9850.

● **MEDIA FOR LIBRARIES FILM EXHIBITIONS**, Summer 1983. This annual international festival is sponsored by the American Library Association. It is held during the ALA convention in various US cities. The festival averages 60 entries, with 32 distributors and 15,000 in attendance. Entries must contain subject matter that is of interest to librarians. Films must be in 16mm and released in or after January of the previous year. No awards are given. No entry fee. Projection fee is \$1.25 per minute. Deadline: December. Contact: American Library Association (ALA), Larry Pepper, Audiovisual Coordinator, 345 West Eldorado, Decatur IL 62522.

● **OUTDOOR TRAVEL "TEDDY" FILM FESTIVAL**, February. Established in 1964, this festival's purpose is to recognize excellence in outdoor travel films. It is sponsored by the Michigan Outdoor Writers Association and recognized by the Automobile Club of Michigan. Categories include: fishing, hunting, boating/water sports, outdoor travel, adventure/recreation, outdoor documentary, how-to-do-it, unusual treatment of outdoor subject, ecology documentary, junior sportsman, unusual travel and air travel. First prize in each category is a "Teddy" plaque (named for Teddy Roosevelt). There is also a best-of-the-festival trophy, special awards and citations for excellence. Entry fee is \$80 for the first entry and \$55 for each additional entry. Films must be in 16mm. Deadline: December. Contact: Michigan Outdoor Writers Association (MOWA), Leonard R. Barnes, Chairman, Automobile Club of Michigan,

Auto Club Drive, Dearborn MI 48126. Tel: (313) 336-1211.

● **POETRY FILM FESTIVAL**, December 4-5. This two-day festival encourages experimentation and new forms of poetry presentation through film. Their motto is: "The power of poetry is handmaiden for all Muses." Established in 1975, the festival is sponsored by the Poetry Film Festival Workshop and is held at the University of San Francisco. An annual "live section" is presented in addition to the festival; this year's topic will be poetry through the lyrics of popular music. Festival entries must be in 16 and 35mm or videotape, and must relate in some way to poetry. The maximum length is 10 minutes. The four best films receive a cash prize of \$150 apiece. Entry fee is \$5; entrant pays postage. Deadline: December. Contact: Poetry Film Festival Workshop, Herman J. Berlandt, Director, 2 Casa Way #201, San Francisco CA 94123. Tel: (415) 921-4470.

Foreign

● **BELGRADE INTERNATIONAL FILM FESTIVAL**, February. This seven-day festival was established in 1970 to present the most significant achievements in production of humanistic and progressive films worldwide. It is sponsored by the Sava Center and the World Film Today symposium. The Belgrade Festival is recognized by the International Federation of Film Producers' Associations (IFFPA), and accepts features only. Entries must be accompanied by synopsis, stills, posters, dialogue and subtitle list in original language and English, French, German or Russian. Categories include: Best World Films, Best of Year's Production, From Developing Cinemas, Film Parade for Children, Confrontation (recent trends) and New Yugoslavian Films. All judging is done by the seven-member festival council. No awards are given. Festival insures all prints. The entry fee is not specified. Deadline: December. Contact: Sava Center, Donka Spick, Editor-in-Chief, Milentija, Popovica 9, 11070 Belgrade, Yugoslavia. Tel: 639-125; 438-086.

● **CINEMA DU REEL**, March 12-20. The International Festival of Visual Anthropology and Social Documentation is held annually at the Georges Pompidou Center in Paris. Along with the Margaret Mead Film Festival, held at the Museum of Natural History in New York each autumn, Cinema du Reel is the major showcase for anthropological cinema. A cash award of \$2,000 is made to the Grand Prize-winning film in the international competition, and additional films are invited to participate in an information section.

Each year approximately 5-6 American films are selected, including in 1982 *Wasn't That a Time?* by Jim Brown, *To Love, Honor and Obey* by Chris Choy, *Possum Living* by Nancy Schreiber and *Diaries* by Ed Pincus. About one-third to one-half of the selected films are subsequently purchased by the Public Information Library at the center for the price of the print. These become part of a "best-of" series screened around France at places such as the Paris Cinematheque and the Cannes Film Festival. They are then kept in the Library for ten years, during which time they may be screened on the premises only. All films are subtitled and transferred to videotape, and the producer may have access to both for dubbing purposes.

Entries may be in 35, 16mm with single- or double-system sound, Super-8 or ¼" videotape. Videotape is acceptable for all selections. We learned last year that prints may be shipped to France through the post office by air parcel post at

a much lower rate than through a shipping agent. They can be insured only up to \$420, however. Entries are due by December 31, and films by January 15. Contact: Bibliotheque Publique d'Information, Cinema du Reel, Centre Georges Pompidou, 75191 Paris, France. Tel: 277-12-33.

● **EXPLORE CANADA TRAVEL FILM AWARDS**, Spring 1983, was established in 1962. Its purpose is to award those films which promote Canadian tourism. This three-day festival is sponsored by the Travel Industry Association of Canada. Entries must be on the subject of Canadian travel and recreation and should encourage travel to and within Canada. Categories include Travel Promotion, Travelogues, Leisure Time Activities, and Films for Television. Films must be produced and released for general showing between March and December of the current year. The Maple Leaf award is given to the best film and the Canuck (*sic*) award goes to the runner-up. No entry fee. Deadline: December. Contact: Travel Industry Association of Canada (TIAC), Suite 1016, 130 Albert Street, Ottawa, Ontario K1P 5G4, Canada. Tel: (613) 238-3883.

● **INSTITUTE OF AMATEUR CINEMATOGRAPHERS INTERNATIONAL FILM COMPETITION**, February-March 1983. Established in 1933, this annual festival is restricted to "amateurs." Its purpose is to select the best international amateur films for presentation at the London Amateur Film Festival. The Institute of Amateur Cinematographers, the sponsor of this competition, was founded in 1932 as a non-profit, non-commercial organization to further amateur film. IAC is considered the oldest amateur cinematographers' organization in the world. The average statistics for the festival are 150-200 entries, 12 countries, 40 semifinalists, 20 finalists, 10

winners and 500 in attendance. The competition is held in London for one weekend. In addition to the main event there are lectures, demonstrations and mini-cinema shows. Entries may be in 16, 9.5, Super-8 or 8mm. Trophies and certificates are awarded. Pre-selection judging is done by leading "amateurs," and the final judging is done by a panel of three including two "professionals." Entry fee is about \$4; entrant pays return postage. Deadline: December. Contact: Institute of Amateur Cinematographers (IAC) International Film Competition, 63 Woodfield Lane, Ashted, Surrey KT21 2BT, England; Tel: 037-22-76358.

● **ZARAGOZA INTERNATIONAL CONTEST OF AGRICULTURAL CINEMA**, April, was established in 1975 in an effort to compare and exchange agricultural problems and knowledge with other countries, and to promote the quality of agricultural film production. The contest is sponsored and supported by the FIMA International Agricultural Machinery Technical Fair. 81 Films from 21 countries have been entered in previous years, with 4000 in attendance. It is held in Zaragoza, Spain for five days. Entries must be in 35 or 16mm, with a maximum length of 45 minutes. They must have been produced after January of the previous year. Categories include: mechanization, countryside in general, teaching and extension work, documentary, social education and human relationships. Gold, silver and bronze medals as well as participation certificates will be awarded. The judging will be done by an international jury of 5, each member of which is a leading specialist on agricultural cinema. No entry fee; entrant pays all postage. Deadline: December. Contact: FIMA International Agricultural Machinery Technical Fair, Jose L. Llera, Secretary, Paeso de Isabel la Catolica, Palacio Ferial, PO Box 108, Zaragoza, Spain; Tel: (976) 385150.

AIVF NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to *The Independent* c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. November 8 for January/February). Edited by Mary Guzzu.

Buy • Rent • Sell

● **FOR SALE:** JK optical printer with 103 animation motor, mint condition; JK sequencer; 16mm Bolex; prime lens 10, 25, & 105mm telephoto; Angenieux 10-20mm zoom lens; S-8 Bolex; 4-gang synchronizer; Miller head tripod; Nagra 4.2. Any reasonable offer considered. Contact: (201) 893-4307, 9 am-4 pm weekdays, or leave message for Ms. White, (212) 903-4231.

● **FOR SALE:** Eclair ACL; 12-120 Angenieux lens; 2 x 200' magazines; Anton Bauer battery; pilot-tone & crystal sync; case, cables, handles, lens shade etc. Excellent condition; \$4,250 or offer. Contact: Howard Gladstone, (312) 465-2829, (312) 663-5400.

● **FOR SALE:** Nagra III \$1,800; 16mm Auricon 12-120 Ang., case & 2 mags \$950; Moviola 16mm \$600; JVC 1800 VTR \$900; SONY 3800 U-matic recorder, AC color & charger unit \$1,100. Call: (212) 486-9020.

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● **PRODUCTION & POSTPRODUCTION SUPPLIES:** Audio, videotape, 16mm, 35mm stock (Scotch, MPC), leader, fill splicing, Dust-off, Ecco, gaffers' tape, camera tape etc. Contact: Rafik, 814 Broadway, NY NY, (212) 475-7884.

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● **FOR RENT:** Complete SONY VP300A video camera package. Competitive rates. Contact: DBS Films c/o Dunlap & Co., 622 Lancaster Ave., Berwyn PA 19312, (215) 296-2535.

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● **FOR SALE:** 16mm Eclair NPR w/ 12-120 Angenieux lens, 2 magazines, lens shade, filters, case. \$7,500. Contact: R. Yeomans, (212) 928-8571.

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● **FOR RENT:** 16mm editing room, fully equipped, low rates. Call: (213) 790-2749.

● **QUARK VIDEO** offers 3/4" editing w/editor. \$20/hr. incl. new JVC Tape Handler system w/88U controller (automatic editing, hi-speed picture search, frame-by-frame edit pt. shift, split insert edits, FM dub); Video Data Systems character generator (hi-resolution characters, drop shadow, borders, roll, crawl, 16 pp. memory etc.); proc amp (fades, color correction); color & b/w graphic cameras (keyer, colorizer); audio equipment (mixer, turntable, cassette deck, mics etc.). Lg., comfortable editing suite, Village location. Contact: Michael Levin, (212) 533-2056.

● **TWO COMPLETE EDIT ROOMS** in Chelsea: (A) 24-hr. access; Moviola flatbed (torque motor box); complete 16mm edit equip.; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10 am-6 pm access; Steenbeck; complete 16mm edit equip.; ltd. kitchen, bath facilities; pvt. phone; air

conditioning; transfer, projection facilities, specialized edit equip. available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960.

● **FILMUS** fully equipped edit rooms w/ 16mm 6-plate Steenbeck. Available from \$700/mo., \$200/week, \$50/day plus tax. Private phone available at small extra cost. Also provide musical scoring, editorial svcs. Contact: Filmus, 333 West 52 St., Ste. 1110, NY NY, (212) 581-2365.

● **SAGA VIDEO** 3/4" edit facilities w/JVC decks & controllers, \$50 w/editor. Panasonic special effects generator, color title camera & TBC \$75 w/editor. Special day & weekly rates. Contact: Debbe Heller or Tzvi Cymerman, (212) 245-1350.

● **Z6B 3/4" VIDEO EDITING FACILITIES.** Hands-on, \$10/hr.; w/editor, \$15/hr.; dubbing, \$7/hr.; screening, \$5/hr. Postproduction Artist-in-Residency program for long-term projects. Ongoing deadlines. Contact: Women's Interart Center, (212) 246-1050.

● **EDITING ROOM** w/16mm 6-plate Moviola flatbed, West Side LA. 24-hr. access, bench, rewinds, bins, splicer etc. Free coffee. Editor &/or asst. available. Reasonable rates. Contact: Jed or Deborah, (213) 826-7538.

Films/Tapes Wanted

● **ALIEN DREAMS** will consider films/tapes under 20 min. in any production format: S-8, 16, 35mm, 1/2", 3/4", 1". Exploring sci-fi, fantasy, horror genres especially, live action or animated; sound preferred. Ongoing program. To be considered for pilot program, film/tape & submission form must be received by Nov. 30, 1982. Cash advances, distribution royalties for materials selected. Materials not selected returned w/in 4 weeks of receipt. Contact: Alien Dreams, 3826 N. Hamlin Ave., Chicago IL 60618.

● **CATV-7**, a small, independently run cable station in Maine, is looking for works by independent filmmakers for broadcast. Contact: CATV-7, 196 Allen Ave., Portland ME 04103, (207) 797-5065.

● **GREEN VILLAGE CLUB** seeks 16mm films for new series of lunchtime open showcases. No restrictions as to length, subject matter or style. Contact: Osnat Shurer, (212) 477-0232.

● **RICHMOND JAZZ SOCIETY** looking for music films/tapes. Interested in all kinds of music (jazz, rock that doesn't turn up on commercial outlets in Virginia; in-concert & performance footage welcomed). Contact: Albert Hall, Richmond Jazz Society, 1804 Monteno Ave., Richmond VA 23222.

● **REELWAYS**, film/video distributor, seeks properties for sales to domestic & foreign television. Dramatic, sports & variety programming. Minimum running time: 25 min. Contact: Nancy Ertag, Reelways Inc., 323 East 53 St., NY NY 10022, (212) 371-1618.

Funds • Resources

● **NEW ENGLAND FOUNDATION FOR THE ARTS TOURING PROGRAMS** offer traveling

exhibits, programs of film & video. Applications for funding must be submitted at least 8 weeks prior to event. Next deadline for all Visual Arts categories: Dec. 15. Contact: Iona Dobbins, Rhode Island State Council on the Arts, 312 Wickenden St., Providence RI 02903.

● **COMSEARCH PRINTOUTS** of recent grant awards now available from the Foundation Center. 7 cultural categories, 17 geographic areas, 11 broad topic areas. Info includes foundation name, location, recipient name, location, amount & description of award. Broad Topics \$28, Geographical Areas \$25, Subjects (available on microfiche) \$15. Contact: The Foundation Center, 888 Seventh Ave., NY NY 10016, toll-free (800) 424-9836.

● **FILM FUND FUNDRAISING KIT:** a basic guide for film, video, slide-show producers w/comprehensive info on foundation, corporate & individual donor fundraising. Extensive bibliography. \$3/copy + .75 handling to: The Film Fund, 80 East 11 St., NY NY 10003, (212) 475-3720.

● **DIRECTORY OF MINORITY ARTS ORGANIZATIONS** being compiled by the National Endowment for the Arts. To be included, contact: Carla Rogers, NEA, Division of Human Rights & the Arts, Washington DC 20506.

● **CITY SPACES PROGRAM** offers not-for-profit organizations chance to purchase & renovate City-owned buildings, assists them in achieving permanence. Request proposal booklet available through: Dept. of Housing Preservation & Development, Office of Special Housing, 100 Gold St., NY NY 10038. Contact: Assistant Commissioner Janet Langsam, (212) 566-6465/3896.

● **COMMUNICATIONS CONSORTIUM** (formerly MECCA), group of diverse educational & cultural organizations in Boston area, helps members plan & develop use of new communications technologies in programs & services, including cable & interactive TV & communications satellites. Membership dues on sliding scale for organizations: \$50-\$200 annually includes newsletter, *Communications Resources*. Contact: Gisela Hoelcl, Executive Dir., The Communications Consortium Inc., 9-323 Mass. Institute of Technology, Cambridge MA 02139, (617) 253-7432.

● **EVERGREEN STATE FILM & VIDEO INDEX:** *Washington* 1982 lists extensive film & video production & support services in Washington state. Send \$15 + .99 sales tax to: Aperture Northwest, PO Box 12065, Broadway Sta., Seattle WA 98102.

● **DIRECT RESPONSE DISTRIBUTION** for non-theatrical film & video programs. Mass distribution service of education, industrial safety & management training programs. Features specialized "telemarketing," magazine advertising, computerized direct mail & personal selling. Contact: Four Seasons Media, 5654 Cahuenga Blvd. #203, N. Hollywood CA 91601, (203) 985-7776.

● **GRANT PROPOSAL DEADLINE UPDATE:** *Visual Arts:* Visual Artists Forums—Nov. 3. *Art in Public Places*—Dec. 15. *Media Arts:* AFI/NEA Film Preservation Program—Nov. 15. *Inter-Arts:* Services to the Field, Artists Colonies—Nov. 22. For guidelines write: National Endowment for the

Arts, c/o (category), 2401 E St., NW, Washington DC 20506.

In & Out of Production

● **MANHATTAN QUARTET**: a 10-minute animated documentary film about NYC's West Side, composed of xerographic reproductions of photographs taken by Franklin Backus & line drawings by Richard Protovin. Premiered in Tokyo, Oct. 22, 1982. NY premiere upcoming.

● **DEATH OF A PROPHET**: narrative film depicting events on the day of the assassination of Malcolm X. Produced, directed, written by Woodie King, Jr. Premiered at Deauville Film Festival (France), Sept. 3-12, 1982.

Opportunities • Gigs

● **GAFFER/ELECTRICIAN** complete w/lights, grip, truck available. Call: (212) 486-9020.

● **EDITING/PRODUCTION/RESEARCH ASSISTANT** available to work on documentary or dramatic film/video. Experience in 16mm & ¾" video. Fluent Spanish. Anthropological fieldwork. Good experience more important than compensation. Contact: Rob Applebaum, (212) 874-0963/5300.

● **SOUND PERSON** complete w/own equipment available. Also scripts, budgets professionally typed, help w/pre-production. Call: (212) 486-9020.

● **NEGATIVE MATCHING**: Negative or reversal stocks, color & b/w, A & B rolls conformed, scenes pulled etc. Reasonable rates. Call: (212) 786-6278.

● **ORIGINAL SYNTHESIZER MUSIC** for film/video. Extensive background in film, industries, records. Call: (212) 787-8284.

● **QUALIFIED RESEARCHER** with extensive archival experience and published author on sexual history, black history, and social issues seeks film research or administrative work. Available immediately, can travel. Call: Jonathan Katz, (212) 242-2753.

Publications

● **GRANTS & AWARDS AVAILABLE TO AMERICAN WRITERS** just released in revised 12th edition. Lists nearly 500 American & international grant, award opportunities for writers of all types, including screenwriters. Completely indexed, w/deadlines & full descriptions. \$5 prepaid individuals, \$8.50 postpaid libraries, institutions. Contact: PEN, 47 Fifth Ave., NY NY 10003.

● **LOWBROW CINEMA**: quarterly newsletter covers unsung films, genres, actors, writers, directors, animators, composers & TV shows. Subscription only. Single copy of first issue \$2. Introductory subscription, \$7/4 issues plus supplements. Contact: Lowbrow Cinema, PO Box 310, Cornhill Sta., Bronx NY 10473.

● **INSTITUTE FOR POLICY STUDIES DISARMAMENT CATALOGUE** lists current publica-

tions focusing on national security, foreign & domestic policy, human rights, international economic order. Write: Institute for Policy Studies, 1901 Q St., NW, Washington DC 20009.

Screenings

● **A DECADE OF CUBAN DOCUMENTARY FILM/1972-1982**, sponsored by Young Filmmakers Foundation at Film Forum I, 57 Watts St., NY NY Nov. 3-9. Most being presented to US audiences for first time. New 35mm prints provided by Cuban Film Institute. Subjects include various aspects of Cuban & Latin American history, music, art, dance & present-day transformation of Cuba as seen through eyes of participants. Contact: Ethan Young, Festival Coord., (212) 673-9361.

● **FESTIVAL '82: NATIVE AMERICANS ON FILM & VIDEO**, sponsored by the Museum of the American Indian, Nov. 3-21. Selections include recent documentaries, community productions, early narrative films, ethnographic works. Screenings at: Agee Room, Bleeker St. Cinema—Nov. 3-9; Astoria Motion Picture & Television Fdn.—Nov. 17, 19, 20; American Museum of Natural History—Nov. 20-21. Contact: Film Program, Museum of the American Indian, Broadway/155 St., NY NY 10032, (212) 283-2420.

● **CHILDREN'S SERVICES DEPARTMENT** of Port Washington Public Library, 245 Main St., Port Washington NY has monthly screenings for youngsters of all ages. One feature film per month, plus *Films for Small Fry* designed for ages 5-8; runs just under 1 hour. Call: (516) 883-4400.

● **TORTURE OF THE MOTHERS** (Woodie King), about Harlem's "long hot summer," on Friday, October 29 at Loeb Student Center, NYU, Rm. 517, Laguardia at 4th St. Truman Nelson, author of the *Torture of Mothers* (1964) will introduce film and discuss relationship between art and political struggle. At 7:30 pm, Nelson will speak on history of anti-racist rebellion from John Brown to present. Sponsored by InCAR. For more info: (212) 598-7777.

● **PAPER TIGER TV**: Weekly public-access TV program in Manhattan on Wednesday, Ch. D, 8:30 pm, and Fridays, Ch. D, 4:30 pm. Shows this fall: Oct. 27—*Sol Yurick Reads the New Criterion*; Nov. 3—*Ginger Goldner Reads Family Circle*; Nov. 10—*Sheila Smith-Hobson Reads Ms. Magazine*. Future shows will include: *Stewart Ewen Reads the NY Post*; *Karen Paulsell Reads Computer World*; *Harry Magdoff Reads Business Week*. For more info: (212) 362-5287.

● **BUILDING DEMOCRATIC COMMUNICATIONS**, National Conference of the *Union for Democratic Communications*, Nov. 12-14, International House, 3710 Chestnut St., Philadelphia PA. Forum for sharing research on national & international communications issues as they affect alternative media production and distribution, progressive communications in third world countries, and the New World Information Order. In short, a national brainstorming session for independent producers, communications workers & academics, and media organizers. Members: \$30, Non-Members: \$40. Sliding scale. Write: UDC, Dept. of Radio & Film, Temple University, Philadelphia PA 19122, or phone: (215) 787-8394 or (215) 787-8473.

● **WHITNEY MUSEUM NEW AMERICAN FILM SERIES**: Leandro Katz's *The Judas Window* (1982), film installation Nov. 2-Dec. 5, 945 Madison Ave., NY NY 10021, (212) 570-0537.

Trims & Glitches

● **FOCAL POINT MEDIA CENTER** members receive newsletter, reduced admission to events, workshops, video editing facility & instruction, funding & area resource information. Membership: \$20/yr., \$10/half-yr. Contact: Focal Point Media Center, 911 East Pine, Seattle WA 98122.

● **SIGHTLINES MAGAZINE** encourages independent filmmakers to send news on productions in progress, grants & awards won, co-op, commercial & non-commercial distribution news, workshop & festival activities to *Traveling Shots*, a personalized news column for & about independents. Write: Judith Trojan, *Sightlines*, Educational Film Library Assoc., 43 West 61 St., NY NY 10023.

● **WORLD WIDE MOTION PICTURES** looking for American film producers to co-produce African films in Ghana. Contact: Juma A. Kangwana, PO Box 1090, Mamprobi Accra-Ghana.

● **UNIVERSITY COMMUNITY VIDEO** plans to broaden videotape distribution to outside independent producers. Emphasis on social issues & documentary tapes made in MN. Contact: Don Roberts, c/o *Changing Channels*, 425 Ontario SE, Minneapolis MN 55414, (612) 376-3333.

Workshops • Seminars

● **CAREERS IN CABLE: BREAKING IN**, Sat., Nov. 6, 9 am-5 pm, 1209B Bunche Hall, UCLA, focuses on career opportunities in cable TV. Coordinated by Ethel Greenfield Booth, featuring guest speakers on such topics as *Overview: What are the Jobs?*; *Marketing, Sales & Advertising*; *News & Information Programming*; & *Entertainment: What is Cable Looking For?*. Includes afternoon career workshop. Contact: (213) 825-0641.

● **NATIVE AMERICAN MEDIA SYMPOSIUM**, Sat. & Sun., Nov. 13-14. Co-sponsored by Museum of the American Indian and American Indian Community House as part of the Museum's Festival '82: *Native Americans on Film & Video*. Contact: Film Program, Museum of the American Indian, Broadway/155th St., NY NY 10032, (212) 283-2420.

● **SCRIPTWRITING COURSE IN BASIC NEWSWRITING**, Nov. 16-Dec. 16, Independent Video Group, 4905 Del Ray Ave., Ste. 504, Bethesda MD 20814. Also private tutorials in advanced video production & ¾" cassette editing, available in Dec. Call: (301) 654-0774.

● **VIDEO EDITING WORKSHOP**: Intro. to ¾" video editing includes theory, demonstration & hands-on exercises. 2½ hrs. guaranteed on Z6B editing system. Nov. 6-8. \$225. Also *16mm Narrative Film Production Workshop*, Nov.-June. Participants conceive scripts & shoot 2 16mm films. Evening classes twice weekly/36 wks. \$1500. Contact: Women's Interart Center, 549 West 52 St., NY NY 10019, (212) 246-1050. ■

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THE FOUNDATION FOR INDEPENDENT VIDEO AND FILM

NOVEMBER PROGRAMS

Tuesday, November 2 • 8 pm
The Klan: Legacy of Hate in America
Werner Schuman. A history of the Klan in the US.
Red November, Black November
Carolyn Jung, Sally Alvarez. Feature documentary concerning the Greensboro Massacre, where five Communist Workers Party members and union organizers were slaughtered by the Ku Klux Klan on November 3, 1979. Anniversary screening with speakers.
FIVF at the Collective, 52 White St, NYC

November 5 & 6 • 9:30 am—5 pm daily
German Documentary Workshop
Two-day weekend workshop for independent producers, limited enrollment. Co-sponsored by Goethe House, Cinema Studies NYU, Institute of Film & TV, Deutsches Haus NYU. With noted German documentarians Gabriele Voss, Klaus Volkenborn and Klaus Wildenhahn. Screenings and roundtable discussions in four sessions: Style, Production Methods, Funding and Political Content. Admission Free—Pre-registration necessary.
FIVF at Deutsches Haus NYU, 42 Washington Mews

Wednesday, November 10 • 7:30 pm
Public Relations: Self-Promotion or Self-Destruction?
Media savvy for independent producers with Eric (Clockwork) Breitbart.
Professional business seminar.
FIVF at Dramatis Personae, 25 East 4th St, NYC

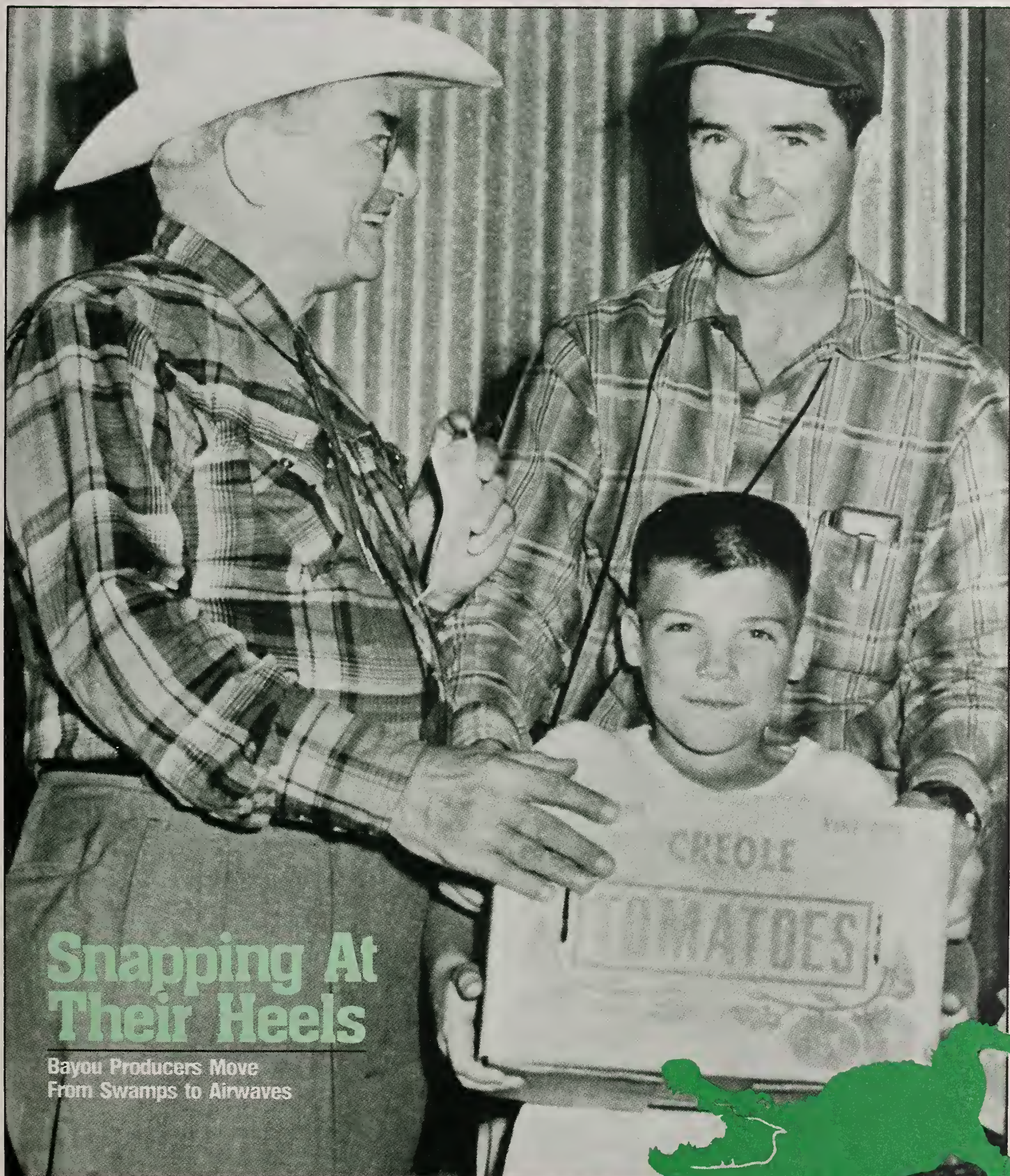
Thursday, November 11 • 7:30 pm
Cuban Filmmakers Roundtable Opportunity for independents to meet with Cuban producers to share and exchange ideas and concerns. Discussion in Spanish with translators.
At FIVF, 625 Broadway, 9th floor, NYC

Thursday, November 23 • 8 pm
The Gold Pit
Polly Spiegel. Documentary portrait of two traders working the gold market—their values and relationships with women.
Women Take Back the Night
Meryl Bronstein. Patchwork of Times Square porn challenged by feminist ritual celebrating womanhood.
FIVF at the Collective, 52 White St, NYC
For more information: John Greyson, (212) 473-3400

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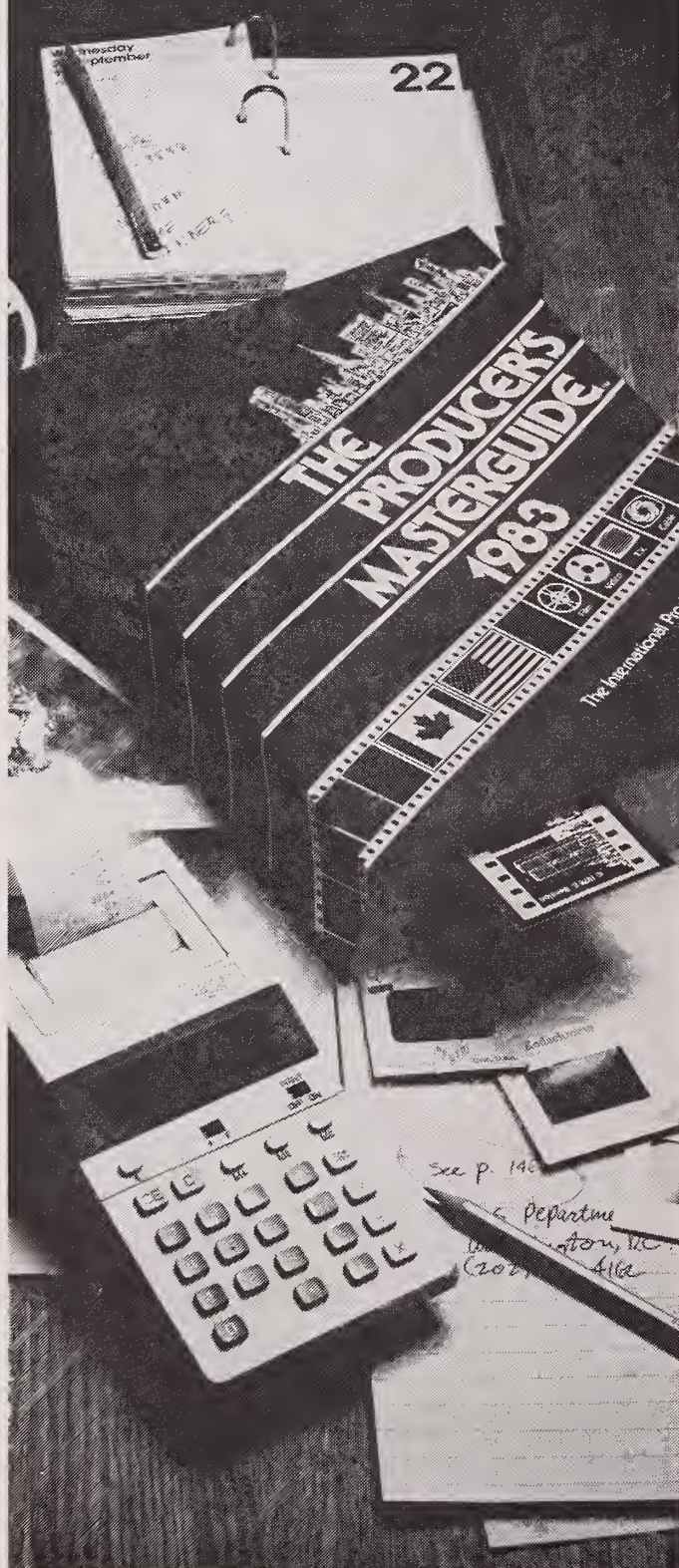
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Edited by Mary Guzzu

COVER: Judge Leander Perez, left, long-time political boss of Plaquemines Parish, Louisiana, strikes a just-folks pose in Andrew Kolker & Louis Alvarez' documentary 'The Ends of the Earth.' It was produced with in-kind services donated by the local New Orleans public TV station WYES, a deal the producers found amenable. For a full report on 'bayou' indies, see Alvarez' feature on page 7.

CORRESPONDENCE

Dark Horse Of the North

Dear AIVF,

For two years, Dark Horse Films has been sponsoring a series of screenings and discussions entitled *Vermont Independents*, featuring independents who live and work in Vermont. Since independent films are not shown in the "north country" too often, and since Vermont filmmakers have very few outlets to exhibit their work within the state, we are trying to fill the gap. We also wanted to promote the idea of a dialogue between filmmakers and an audience—another rare occurrence in Vermont. Last summer we expanded upon this aspect of the program with the addition of a filmmaker's forum held on a separate day as a culmination to the whole event.

In the very beginning we were unsure of how a program of this nature might be received here. But we are pleased to announce that both years our attendance reached

around 500, and the response was generally quite favorable. The media coverage was also quite good. And interest has been expressed by organizations in other parts of the state to bring the program to their areas; hence, there is a possibility that our audience may expand even further, giving the filmmakers additional exposure. We are also currently in the process of developing an exchange program between Canada and Vermont, in which three Canadian filmmakers will visit Montpelier and three filmmakers from the *Vermont Independents* group will visit Montreal.

One final note: for the past two years we have been able to present this program with a great deal of support from area businesses and small grants from the state arts council, and we have relied heavily on admissions income. For the third annual *Vermont In-*

Continued on page 16

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

BUSINESS

Square Deal: Choosing a Distributor

ROBERT I. FREEDMAN

What are the key questions to ask a potential distributor in order to obtain fair and reasonable terms? Although the importance of choosing an appropriate distributor may seem obvious, it is often sublimated to the desire to get 2½% more in royalties. A good contract with the wrong distributor is still a disaster. In the following article, my comments about distributors should be taken to apply to those working in all media: television, theatrical, cable, audiovisual and home video uses. I use the term *film* interchangeably with *video* throughout.

Clearly, the ideal distributor is one who works hard, is well-connected, has a reputation for fairness and honesty and is enthusiastic about your film. The most important questions to ask are: Do they distribute other films of the same genre? How successful have they been? This information is fact, not projections or puffery, and should be given maximum credence. Filmmakers should contact other producers who are represented by the distributor to learn if they are satisfied with the results. I emphasize that results are the bottom line.

Another major consideration is whether the film fits a distributor's catalogue. A successful distributor of children's films might not be suitable to distribute an adult public affairs documentary. Review the distributor's catalogue to see if the film fits in.

Yet another important factor is the quality and scope of the distributor's promotion. Are the distributor's catalogues and special mailings attractive and dynamic? Does the distributor adequately sell and service the intended market of the film? Will the film receive special attention and prominence, or simply be listed in a catalogue?

All distributors require master materials or access to master materials. Some distributors will take on all responsibility for ordering copies, duplicate masters and materials needed for dubbing or versioning. Other distributors require greater involvement by the producer (e.g., furnishing prints). Most producers will want a distributor who will assume the maximum distribution responsibility.

Size can be important. If the particular film requires special handling, it could get lost in a very large catalogue. On the other hand, if the film has very broad potential appeal, its producer should look for a distributor of sufficient size to cover the market effectively.

Although experience is of paramount importance, a producer should not ignore aggressive new distributors. In these situations, the producer should learn the background of the company's principals and how well the company is financed. A producer should avoid contracting with a

distributor that is undercapitalized and cannot afford to promote or distribute the film adequately.

Conventions and marketplaces are fertile ground for the licensing of programs. Although year-round sales efforts are of greater importance, producers should inquire whether the distributor has exhibited at conventions and other industry meetings.

WRITTEN MARKETING PLAN

The producer should require a prospective distributor to prepare a written proposal of its marketing plans for the film. This is helpful for several reasons: It will be a test of the distributor's marketing abilities; it will demonstrate the extent to which the distributor will invest time and resources in the film; it will serve as a sample of the quality of the distributor's presentation; and it will be in writing! So always ask for a written proposal.

Try to obtain consistency in comparing offers. If one distributor pays a small percentage of gross and another pays a larger percentage of net, the producer should sharpen his or her pencil and try to equate the two offers.

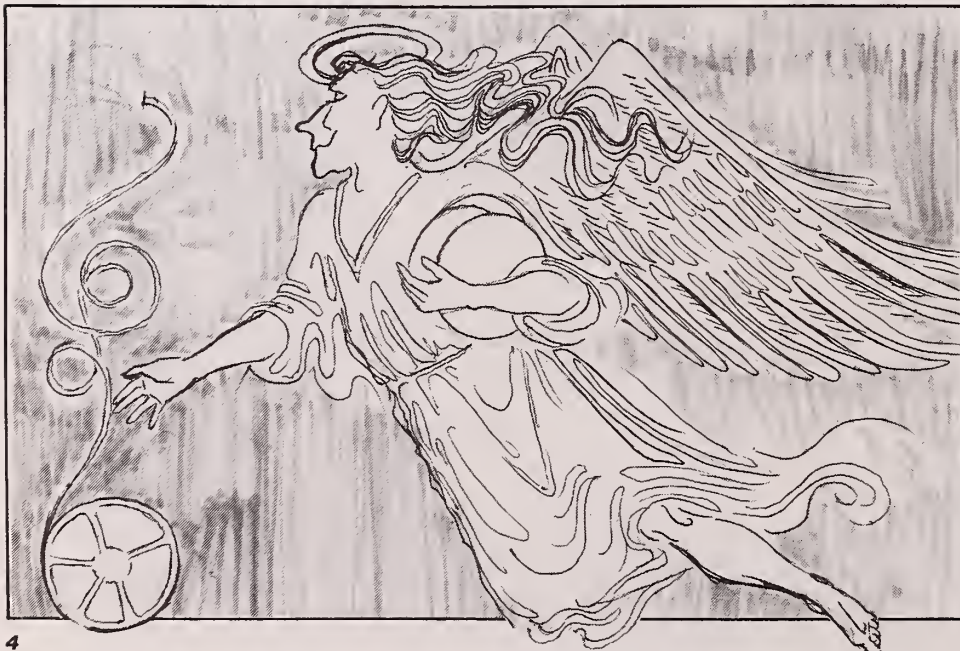
One final word of caution. Some distributors with expertise in one area (e.g., foreign TV) may try to tie up other rights (e.g., audiovisual). In all likelihood, the distributor will sublicense these rights to another distributor. This should generally be avoided, as it sets up a second tier of commissions and distances the filmmaker one party further from the exploitation of his/her film.

THE DISTRIBUTION CONTRACT

The words in a contract are neither immutable nor divine. They are the memorialization of the terms and conditions bargained for by two parties. Before signing any contract for the distribution of your film, you must understand all the terms; and you must agree to the terms of the contract, either because they represent your position or because you have compromised by agreeing to a distributor's term in return for the distributor's agreeing to one of yours.

Most distributors use form agreements and fill in the blanks. Uniformity does have some virtues: It makes contracts easier to administer (for the distributor); it gives a sense of standardization (for the distributor); and it creates terms of familiarity and comprehension (for the distributor). Do not be intimidated by a form contract. If you don't agree with a term, bargain to have it removed; if a term that is in your interest is not included, bargain to have it inserted. If you don't understand certain language or terminology, substitute language and terminology that is mutually understood.

The first element of a contract is the identification of the parties. The filmmaker is usually referred to as the Licensor, the Grantor or Producer. The distributor is referred to



as the Licensee, the Grantee or Distributor. (Some contracts use real names.) As Licensor, your name on the contract should be the same name as appears on the copyright of the film. It is the copyright holder of the film who has the right to grant a distribution license in the film. The contract will identify the film by name, length and format (e.g., 60-minute 16mm film.)

The most material provision of the contract is the grant of rights. The grant of rights describes those rights being given the distributor by the producer. They should define the media, manner, territory and term of distribution. Each element should be specifically spelled out. The producer should reserve all rights not specifically granted to the distributor. Beware of words such as "all other" or "any other"; you may be granting broader rights than you thought.

The second most material provision is compensation, or in contract language, the consideration for the grant of rights. Again specificity is vital. If the distributor is to pay an advance, the sum should be clearly stated as well as the time for payment (e.g., "upon signing of the contract" or "within ten days of delivery of materials"). Where payment is a percentage of something, the definitions could be more important than the size of the percentage. Words such as "income," "receipts," "profits," "revenue," "gross" and "net" have very little meaning without a definition. There are almost as many definitions as there are contracts. Words such as "producer's gross" or "distributor's net" are particularly ambiguous without concise definitions.

PAINS OF PAYMENT

Payment schedules are also important. Ideally, a distributor should turn over money to the producer as soon as s/he gets it. More frequently, a distributor will account to a producer quarterly (or semiannually), from 30 to 90 days after the close of the period. The producer may have to wait more than half a year after the distributor is paid to get his/her money. While on the subject of money: Where a producer receives percentage payments, s/he should reserve the right to audit the distributor's books if s/he questions the correctness of a royalty statement.

A distribution contract should protect the producer's work against wanton alterations by a distributor or exhibitor. Any changes (including versioning or dubbing) other than cuts for commercial messages for television should require the producer's approval. The contract should provide that titles, credits and copyright notice will not be removed or altered without permission.

A distribution contract will specify the materials to be furnished by the producer. These may be screening and/or duplication materials. In most cases a producer will furnish a distributor with a laboratory access letter to make prints and internegatives. The lab

letter should specify that the cost of such work will be borne by the distributor. Original materials should always be retained by the producer at the producer's lab. The producer should be consulted, and wherever possible have approval, over all advertising and promotion by the distributor. However, the producer should rely heavily on the distributor's advice as to the best sales approach, provided that it does not compromise the integrity of the film or violate any production contracts as to credits, authorized likeness, etc.

Virtually all distribution contracts contain warranties and indemnities. The producer must warrant and promise to the distributor that s/he is the sole owner, that s/he has cleared all rights to all elements of the film and that the distributor's exercise of the rights granted under contract will not violate anyone else's rights. In the event of a claim, or even worse, an adverse judgment, the producer will agree to reimburse the distributor for his/her loss. Although some warranty and indemnity language is appropriate, the terms should be reviewed to see that they are not overly broad or punitive.

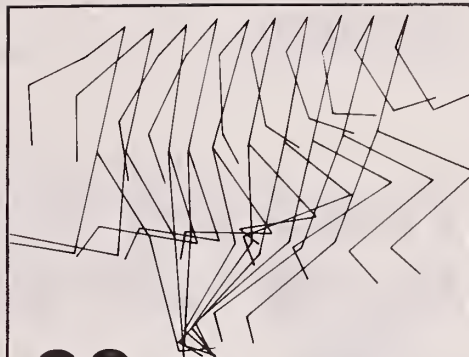
Other standard language in distribution contracts includes:

- Provision for termination by either party in the event of a breach by the other;
- A prohibition against either party assigning their rights under the agreement;
- Events beyond the control of either party (*Force Majeure*);
- Addresses for sending of notices;
- A provision for arbitration of disputes;
- A requirement for errors and omissions insurance;
- A provision for reversion of rights if the distributor becomes bankrupt, or goes out of business;
- And in some rare cases, an undertaking by the distributor that s/he will try to distribute the film.

All contracts may not always include all of the provisions discussed above. However, in the absence of express language defining terms and contemplating contingencies, the parties could be left with costly battles to resolve differences "after the fact." The one-page letter may be clear and simple, but it is rarely adequate to protect the producer's interest fully—or the distributor's, for that matter. Terms and conditions of a contract can best be protected through express and concise language in a contract.

In sum, it's really quite simple: Find the right distributor; negotiate the best deal; draft the best contract; and fervently hope that the marketplace will smile kindly on your creative efforts. ■

Robert I. Freedman, partner in the entertainment law firm of Rosenblum & Freedman and counsel for AIVF and FIVE, represents many independent film and video producers.



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SUPER-8

Tracking Sounds: Bring 'em Back Alive

TONI TREADWAY & BOB BRODSKY

Just when we thought everyone knew how to do sophisticated audio cheaply on $\frac{3}{4}$ ", $\frac{1}{2}$ " or Super-8, we encountered Bob Shea of Portable Channel, Rochester. Bob is a knowledgeable ENG and video artist, but his experience with postproduction audio has been centered around sophisticated studio equipment. When we told him about how we like our audio and how we do our audio, his eyes grew slightly wider, thus occasioning this article.

We like our audio as rich as that of life around us, sans the unexplainable. (Was there someone hammering off-camera during your last interview? Were jets taking off near the beach where you were recording wave action?) Alan Parker once commented about the thinness of the audio of independently produced films. He said he liked his tracks dense: witness *Midnight Express*. When Monica Flaherty added sound to her father's classic *Moana*, she found that she needed nine separate audio tracks to do justice to the imagery of this 1924 South Seas adventure. Her original plan was merely to introduce a few natural sounds here, a few Polynesian voices there. However, her decision to create

clean, dense audio has given this film life it never had.

The unavailability of sophisticated equipment for sound editing has kept a lot of sound tracks thin and poorly mixed. Lack of training in using available equipment has also prevented a lot of independents from fully expressing themselves in audio.

The majority of small-format producers therefore limit their sound tracks to what is available on their tape or film, namely: two. Usually one of these tracks contains unmanipulated sound from the original scene and the other track contains everything else: ambient sound, effects, voice-overs and/or music. The final results are often crude or thin. Attempts to make substantial adjustments in levels or equalization have often led to overall degradation of the quality of the audio, rather than enrichment. Sometimes audio improvements have been made at the expense of picture quality as the whole production is carried to another generation.

Our own history in this area has been strictly evolutionary, producing as many bizarre creations as the Italian Air Corps. But unlike the latter, we've been able to keep at

it, and at length have come up with some (happily) repeatable systems.

The basic audio equipment consists only of a 4-track reel-to-reel tape deck with variable pitch (speed), a stereo equalizer and stereo headphones. Nothing else is necessary, apart from a video editing deck or a Super-8 projector or viewer with stereo recording ability. There is considerable range of choice in equipment except for the Super-8 viewer, where only the Goko RM-8008 serves the purpose. It is not necessary to have a mixing board. An expander/compressor/peak limiter is a helpful addition. If you plan to do a great deal of production, you should obtain a George Odell box or two (described at the end of this tale).

ECHO SYNCH

Postproduction begins when all the images have been recorded. We have found that it is best for the small-format producer to complete the assembly of all visual material before attempting to refine the sound track. Heedless of unwanted (or necessary) audio material, edit the images and re-edit them until you have arrived at program length.

If the edited images are accompanied by continuous, unrepitious audio, such as music or speech, these can become a source for echo synching the completed sound track back onto your original picture. If there is no audio accompaniment to the edited images, or if the audio is occasional rather than continuous, or if the audio is repetitious (city noises or the sounds of the sea), you will have to lay down an echo-synchable source on the second audio track (on Super-8 film, the balance stripe).

The theory behind echo synching is that when the same series of sounds is reproduced slightly out of perfect synch, an echo will be heard. This effect is particularly noticeable when one source is played through an earphone over one ear and the other source is played through an earphone over the other ear. If the speed of one of the sources can be controlled, the echo effect can be eliminated, establishing perfect synch.

A perfect echo-synchable source that might be laid down on the unused audio track of the film or tape would consist of stream-of-consciousness cues to the images and the needed additions to the sound track. The cues could include tappings on the microphone to indicate the precise locations for these effects.

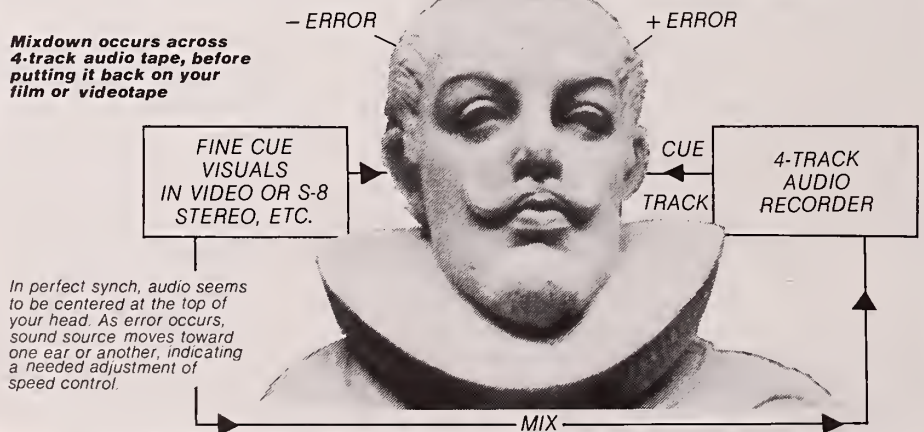
Both tracks (where two have been necessary) must be transferred discretely to the four-track audiotape. A simple transfer with adequate levels is all that is required. If there are two clear tracks of the four remaining, one may be used for additional audio; if there are three clear tracks remaining, two can be so used. In this method of audio mixing, what matters is not so much the number

Continued on page 16

Small-Format Audio Post-Production

1. Single-system Super-8 sound or live action video
2. Efx or a cue tracks, as needed
3. Music, vo, etc. NO ERROR
4. Mix

Mixdown occurs across 4-track audio tape, before putting it back on your film or videotape



In perfect synch, audio seems to be centered at the top of your head. As error occurs, sound source moves toward one ear or another, indicating a needed adjustment of speed control.

Once in a Blue Moon, Bayou Indies On Local TV

From time to time a small band of indies can be spotted in southern Louisiana, romping amid the 'gators and giant flying roaches. A New Orleans observer takes a look at their habitat.

LOUIS ALVAREZ

The humid climate of southern Louisiana is hospitable to the proliferation of many curious strains of wildlife, giant flying roaches, translucent lizards and fourteen-foot alligators among them. Independent film and videomakers, however, have not found New Orleans to be their natural habitat, despite increases in federal and state protection via grants and fellowships. Members of a small and not particularly hardy band of independents can be spotted from time to time at work in the back streets and swamps, but efforts to increase their numbers through scientific management and carefully controlled breeding experiments have been unsuccessful. This is especially surprising because the southern Louisiana landscape overflows with genre subjects that independents thrive on: unusual ethnic groups, original musical styles, wonderful foodways, colorful politics and a seemingly endless list of shocking environmental disasters and inequitable societal situations to expose. Yet most film crews observed at work down here are not indigenous; ask the person filming some colorful New Orleans street scene the obligatory "Where y'all from?", and the answer most likely to be heard will be "West German television."

There seem to be many reasons for the low profile of New Orleans independents. First among them is undoubtedly the physical climate. Seven months a year of unbearable humidity slows the city's pace to something befitting a small, not particularly productive Caribbean island. Up until recently the situation was compounded by a dearth of accessible and economical production equipment for both film and video, by the general unwillingness of the local public television station to deal with independents and by the lack of coordination among indies themselves.

As New Orleans enters the mid-80s, a lot of technical obstacles to local production are shrinking. Will this bring a burgeoning of independent production? Probably not. It will make the lives of established local filmmakers a little easier, but the laissez-faire laid-back New Orleans attitude towards life will undoubtedly continue to triumph, keeping the New Orleans independent film community small and not particularly feisty.

WYES—NOT A YESMAN

First, some basics: New Orleans, by far the largest city between Atlanta and Houston, has five television stations. The local PBS outlet is WYES-TV, channel 12 (the YES



Archival records title this 'Strong-Willed Women Subdue and Subjugate Reptiles'—a memento from the past or a blueprint for future productions in the Delta? You tell us...

stands for Your Educational Station rather than affirmation and agreement). The rest of Louisiana is served by the state-run Louisiana Public Broadcasting System, a fledgling service centered in Baton Rouge and consisting of six regional stations, most of them located in the more remote areas of the UHF band. Cable TV is still considered pretty much irrelevant in the New Orleans area; though the city will be wired by 1985, local origination and access remain fairly well-kept secrets. So when Louisiana independents think of local broadcast of their work, they usually think of New Orleans' WYES.

For over twenty years, WYES was run autocratically by the man who founded it in 1957. Under the "Old Regime," as one filmmaker terms it, independents were not welcome—not that there were many independents working at the time. Burwell Ware,

former director of the New Orleans Video Access Center (NOVAC) and the grand old man of independent video in New Orleans, recalls the Dark Ages of the mid-70s:

"NOVAC first approached WYES in 1974 seeking an airdate for a documentary that we had produced on police brutality. The general manager took one look at it and said 'No!' That was it." Ware says the station cited technical reasons for its refusal (this was the age of half-inch black-and-white), but that it was obvious the station was unwilling to get into a political controversy over the show's content. The incident left both WYES and NOVAC with sour tastes in their mouths for a long time. "WYES saw us as a VISTA project with a radical/confrontational outlook," says Ware, "and it took years to erase that image. It wasn't until individual NOVAC staff members developed personal rapport with individual YES people that the station's perception of us as warmed-over Sixties rabble-rousers disappeared."

GRADUAL DETENTE

The intransigence of the public TV station caused NOVAC producers Andrew Kolker and myself to bring our documentary series *Being Poor in New Orleans* to the city's commercial independent station, WGNO, in 1977, where it was broadcast in good time slots (the station even pre-empted *Championship Wrestling* for one documentary) and garnered respectable audience shares. According to Kolker, "When the WGNO management saw what could be done with portable video, they started buying their own equipment and began producing their own locally-originated material."

This fertile relationship between independents and the commercial station took the edge off the problems with WYES, the PBS outlet, until in the late 70s management changes at the latter brought a detente. the autocratic general manager became entangled in a minor financial scandal and was eased out; he was replaced by executives from other PBS outlets who had actually worked with flesh-and-blood independents elsewhere and saw no problem with working with them in New Orleans. The station also began producing more local documentaries itself.

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Gator-skinning in Plaquemines Parish, Louisiana, recorded by producers Kolker & Alvarez

"1979 saw the real improvement in WYES," says Ware. "The state began a nightly news program called *Journal*, and they asked NOVAC and other independent producers to submit pieces. We even got paid a little bit." Most importantly, WYES was no longer viewed as 'the enemy.'"

Needless to say, local independents still weren't happy. Now they could move to a higher level of dissatisfaction with public television. Former NOVACer Stevenson Palfi complains that when Channel 12 broadcast *This Cat Can Play Anything*, the jazz documentary he produced with Andrew Kolker and Eddie Kurtz, "They promised us \$3000 worth of publicity and never delivered. We got a fairly good time slot for the broadcast, but without the publicity, nobody knew it was on." Local filmmaker Steven Duplantier was even more disillusioned with the fabled world of local TV. "When they offered me \$200 for my film *Gumbo*, I was so pleased they like it, I said 'yes.' But then I began thinking about how I had spent \$18,000 on the film, and at that rate it would take four centuries to get my money back. So I pulled it just before broadcast." The local ABC affiliate ended up broadcasting *Gumbo* in exchange for some film-to-tape transfers. The experience has made Duplantier skeptical. "I have a problem with TV in general. What's important is doing the stuff. I'm not comfortable with putting on a suit and talking to station people. I'd rather be discovered than go sell myself."

across the US: local stations are not prepared to pay anything approaching the actual production cost of shows. Big sales come elsewhere. Even under the "New Regime" at WYES, where director of broadcasting and chief programmer Julius Cain maintains an "open door" policy towards independents, producers are stuck between the proverbial rock and hard place. "I can acquire a BBC-produced documentary hosted by a well-known personality for as low as \$280 through the Station Programming Cooperative of PBS or through the Interegional Programming Service," says Cain. "My mid-range price for non-blockbuster programming runs between \$300 and \$500. If I pay those kinds of prices for something like *Death of Princess*, I can't really pay more to a local producer with a locally-oriented product. It's hard to tell that to someone who's just spent \$50,000 on a documentary, but we can't afford special compensation just for independents. It would take a hundred gunboats loaded with Nazis and LSU football players to get me to pay more than \$1000 for a program."

Local producers have reacted to this market situation in a number of ways. Cajun filmmaker Glen Pitre concentrates on distributing his French-language dramas theatrically in Louisiana, shunning public TV. "The former programmer at WYES offered me zero to broadcast my film *Fievre Jaune*. He said it would be a 'feather in my cap.' Well, exposure on public TV is nice, but there are other ways to get people to see your work."

BARTER

Other local independents are making deals with WYES, but these deals involve services rather than money. "When we completed our documentary *The Ends of the Earth*," says co-

producer Andrew Kolker, "we needed a variety of technical services, especially access to one-inch video machines in order to make cassette copies of the program. Getting hard cash from WYES was not our top priority. So they got the local broadcast rights to the program, and we got a lot of expensive work done free." Kolker was also satisfied with the broadcast itself. "They scheduled it at 8 pm on a Wednesday night, smack in the middle of a ratings period. We worked with them on publicity, and they ran an ad in *TV Guide*. Of course, we had to fight with them tooth and nail to make the deal in the first place."

Other local filmmakers are likely to arrange similar agreements with WYES in order to see their product broadcast. Unfortunately, the crisis that has befallen public TV and forced it into the commercial marketplace does not bode well for improved relations with the station. All parties agree that it will be a long time before WYES or WLPB (the Baton Rouge public TV station) will be able to offer substantial production backing for independents in the form of financing, production equipment or technical assistance, nor is public TV likely to call on independents for production jobs. "We've got enough trouble keeping our in-house people busy all the time," says Channel 12's Cain.

The good news is that independents in New Orleans are strengthening support systems among themselves. Several indies boast new Sony 5850 off-line editing systems, making quality rough-cutting more accessible. The city's alternative arts space, the Contemporary Arts Center, has begun offering regular film and video screenings of current independent projects from across the country, allowing local producers to keep up with the latest fashions in production and avoid the "reinventing the wheel" syndrome. The CAC is also working to establish a separate non-profit organization that independents will be able to use as an umbrella for getting grants and as a collective voice in dealing with public TV and cable in the future. All this may sound rather elementary, but in a New Orleans, a city where change comes slowly, it has made life as an independent more bearable.

Perhaps the best prospect for increasing independents' success in south Louisiana is to increase our numbers. Grants are still plentiful and good competition scarce. Rents are reasonable, winter is virtually non-existent and the food and music are utopian. If enough film and videomakers relocate down here, WYES might even begin a series of local programs. Now, if we could only get rid of those giant flying roaches...

*Louis Alvarez has lived in New Orleans since 1975. His most recent production was **The Ends of the Earth: Plaquemines Parish, Louisiana**. He is currently working on a video documentary about the peculiar way people talk in New Orleans, **Yeah, You Rite**.*

400 YEARS TILL SOLVENCY?

Duplantier's gloomy calculation of the rate of return on his film investment points out the major dilemma facing both independents and stations, not only in New Orleans but all

Jitney Tour of Soft Illusions

A Filipino filmmaker stages the puzzles & absurdities of unequal exchange as his own imaginary memory of underdevelopment: The "something out of nothing" school of cinema.

KATHLEEN HULSER

Wandering around the Goethe House reception for German filmmakers at the New York Film Festival, I stumbled across a man in faded cherry overalls loitering on the fringes of the Herzog entourage. Unlike most of the guests gripping their cocktail glasses, this man was clutching a folder full of what looked like collages. The one on top showed several galleons cruising on a tropical sea as a Micronesian in the foreground watches a Portuguese captain on the poopdeck. Well, the man in overalls turned out to be Filipino filmmaker Kidlat Tahimik; the collages, storyboards for his newest project about the explorer Magellan. Having seen Tahimik's marvelous first feature, I suspected this would be no ordinary swashbuckler. And sure enough, Tahimik was soon describing his story of Magellan's (possibly) Filipino slave, Enrique, who may have been the first person to circumnavigate the globe (the explorer succumbed to disease 600 miles short of his goal).

Tahimik (whose real name is Eric de Guia) is no stranger to thoughts about how the rest of the world regards the West. In his debut film, *Perfumed Nightmare*, an island boy coaches the Werner von Braun Fan Club and dreams of becoming an astronaut—that is, until he realizes that you can't make rockets from bamboo. Shot in Paris, Germany, and the Philippines, the film is full of such funny and sad awakenings. Tahimik builds cultural bridges only to let them crumble under the weight of the incongruous cultural flotsam and jetsam which flow across them. The co-star of *Perfumed Nightmare* is a jitney salvaged from an abandoned American army jeep. It, like the film, is a daring and charming demonstration of just how much one society can do with what another discards or scorns.

Fittingly, part of the financing for this \$10,000 first feature came from transporting things in the "jeepney," and from selling handicrafts at the Munich Olympics. At this point, *Perfumed Nightmare* is distributed by Zoetrope Special Projects Division, while Tahimik is back in the Philippines with his Magellan collage under his arm. In the following interview, the filmmaker talks about being an independent in his home country and some of the chameleon acts he has had to pull to start a project.

KIDLAT TAHIMIK: *Perfumed Nightmare* was my first film; I taught myself how to make films during it. Before that I had shot a bit of Super-8, but nothing else. The film began when I lived in Munich in a video com-

always so curious about it and reacted to the jeep.

KATHLEEN HULSER: What are you doing in New York on this visit?

KT: I'm subtitling my film *Turumba*. *Turumba* is the name of a religious festival in a village about two kilometers from Balian where we shot *Perfumed Nightmare*. During the festival the villagers have a *Turumba* procession in which they carry the weeping Madonna in the streets, while the villagers jump to make her smile. In this village lives a family which makes papier-mache figures to sell at the festival. They begin by making 200 figures, working very carefully on each piece, giving the eyes expression and so on. But then a German tourist at the festival likes them very much and orders 500 for the Oktober-Fest. So the entire family becomes involved in producing more and more. Finally the German orders climax with a demand for 25,000. Meanwhile the relationship of the father and the family deteriorates. The father is the village cantor and leads all the musical events. He is the band leader, the church musician, the choir leader. But as he becomes more and more wrapped up in the business, his family and village relationships fall apart.

KH: Do you often rely on folklore, fairy tales and local legends?

KT: In *Turumba* a real religious ceremony is the background. Our educational system is patterned after the American, so our school stories tended to be Latin or Greek. I remember stories from my grandmother. When I was a kid we spent every summer in my father's village. I am much more curious about these tales now, since when you live abroad you realize the value of things at home. In the mountains near my hometown, Baguio, people still have a living folklore, and their worldview is still different. I would like to make a film there perhaps about the Ifuga, the ones who built the wonderful rice terraces.

KH: Was this film made for ZDF?

KT: They commissioned it and partially funded it. They have already broadcast a



Imaginary intercultural travels—by hobby horse, jitney or space capsule—are the themes of Tahimik's 'Perfumed Nightmare'

mune where there were many actors and actresses. Some of them knew Werner Herzog though the Munich School of Film and Television Arts. Once I was in a class and Herzog approached me after an exercise and asked if I was an actor. I was flattered but said no. Then he asked me to be in the film he was making, *The Mystery of Kaspar Hauser* [Every Man for Himself and God Against All]. So I played Humberto, a character who appears in the circus scenes.

Anyway, having spent some time on Herzog's set, I discovered a bit about movie-making. Then I traveled to France with some friends who were shooting a film in an abandoned mountain village. I was the one providing transportation in my jeep—the jitney or "jeepney" of the film. This jeep of mine had come to the Munich Olympics from the Philippines. And eventually this jeep became the star of my film, because people were

COURTESY FILMMAKER



45-minute version of *Turumba*, and I had the material left for a feature version. It's in Tagalog with English subtitles. The short version was dubbed for the German broadcast; I had the horrors one day when I saw all my brown village people speaking *Hoch Deutsch*.

In any case, I'm here to subtitle *Turumba* because the New York prices are much cheaper than Germany. *Turumba* has been five years in the making; I work very slowly. My characters are mainly people in the village. I used my father's voice and my sister's. Since I needed one white man in the film, my German cameraman doubled up. But it's funny because he has an accent like Henry Kissinger's. We had to dub his part in West Germany because I didn't have the money to rent a Nagra when I was shooting.

KH: When did you decide filmmaking was for you? After *Perfumed Nightmare* won the International Film Critic's Prize in Berlin?

KT: The Berlin prize was almost too good to be true; it was a total surprise. For me, showing *Perfumed Nightmare* was like presenting your first kid to your friends and relatives. That year I shared the prize with Yilmaz Guney. When I got home from another festival where I had rushed after Berlin, I discovered an envelope which had three certificates—until then I didn't know I had won. (I dug deeper but there was no money!)

KH: What other films have you worked on? Have you got any ideas up your sleeve that haven't been filmed yet?

KT: One idea is for a film about a young leader in a developing country who forms an OPEC-like price organization for bananas. They try to control the prices. Bananas have become a necessity, because pollution in industrialized countries has raised the lead

counts so high that people have to eat the miracle banana to neutralize the adverse effects.

Then a while ago I made a documentary about a Hong Kong garment worker who is employed by Triumph, the largest bra manufacturer in the world. The story is about how she tries to get compensation after breaking her back at work.

Right now I'm working on the Magellan project which is still in the treatment stage. I just gave it to Herzog for his comments. The story will focus on Enrique, the slave who accompanies Magellan on his voyage. I want to concentrate on the master/slave relationship. Enrique came from somewhere around the Philippines (although it wasn't called that then). He had been kidnapped by pirates and ended up in Malacca, which is where Magellan picked him up. Magellan brought him to Lisbon and then east to the Pacific. Now, if after Magellan's death, Enrique found his way back to Malacca or his own island, maybe he was the first to circumnavigate the globe, while poor Magellan died 600 miles short of his goal. My version of Enrique will show how he catalyzes things for the Portuguese explorer.

In our history books they told us Magellan discovered the Philippines. Well, he "discovered" it for the West, but we were always there. It was the spice trade that drove them there; cloves were like gold. When Magellan's ship returned loaded with cloves it even managed to make a slight profit, as revealed in the records of the Fugger bankers. These German bankers from Augsburg financed popes and bishops.

KH: What film facilities are available in the Philippines? Is there an industry, and what is your connection with it?

KT: There's an industry, and it's profitable enough for two to four companies to have

cameras and sound machines. There's one or two studios and one sound mixing facility. Everything is overused because they crank out so many films. It's like two families with one car—it's always in use. If one of the kids wants to use the car, the adult has the power and the adult gets it. An independent doesn't have a chance.

My idea is to start a cooperative in Baguio (a resort area in the mountains) so others can have a chance too. I have a 16mm camera because when I shot *Turumba* I managed to arrange for it to stay behind. Equipment often comes through projects. The trick is to have enough to nearly reach the end of postproduction on your own, so you have time to play with the creative. For us, it's a question of making an "imperfect cinema," as Julio Garcia Espinosa says.

But there are still problems. We don't have a film school, and even if some Filipino independents could raise the money for stock and processing, where would they edit or mix sound? People have to learn by osmosis, and abandon the notion that they need lots of money and big stars.

KH: Are there cultural subsidies or arts councils in the Philippines?

KT: These things are a reality only in big economies where a part can be siphoned off for culture. In form, our country copies some American things—foundations, for example—but what they can offer is minimal. There's now a festival in Manila, a bit like Cannes, with well-known people attending. A young festival has to concentrate on that sort of thing first to become known. I go down to it to see films. I just hope one day they will have something like the Forum for Young Cinema in Berlin.

KH: Has *Perfumed Nightmare* been shown around your home country?

KT: Yes, but only in some art museums and schools or universities. I have only a 16mm copy, since a 35mm print would cost ten times what the film itself cost.

KH: What is the filmmaking tradition in the Philippines? Are there older filmmakers you admire?

KT: There's Leo Broca, of course. And in Germany I met a very nice Filipino man, Manuel Conde, who made films in the Fifties. His film *Genghis Khan* won a Silver Prize in Venice in 1954. He didn't get the main prize because of a rule that the film should be related to the director's native country, or take place there. Conde couldn't claim to be a Mongolian. He happened to see *Turumba* on West German TV and said, "At last I have met a filmmaker who is as crazy as I am." I hope we will work together. I like the ideal of working with an old master. Older people have so much to offer. ■

Outlook for Windy City: Cold Front Moving in Fast

A survey of the ups & downs of recent station/indie relations. Chicago PTV has a good local showcase but little else to offer indies, especially when it comes to money.

HOWARD GLADSTONE

In the beginning there was "educational" television, and then it became "public." Now, public television in Chicago seems once again to be shedding its skin and taking on a new form. WTTW Channel 11, one of the hardest of PBS stations, is clearly moving toward a business and marketing orientation. If this is any indication of what's to come, public television probably won't be public much longer.

The metamorphosis of Channel 11 is portentous because it is one of the soundest stations in the system. Most of WTTW's budget comes from local subscriptions, and the station reaches a higher percentage of homes in its market than any other public television outlet. While some PBS stations are facing financial collapse, WTTW is constructing a new wing of offices.

"The station positions itself in a certain way in the community," explains Tom Weinberg, producer of WTTW's *Image Union*, a showcase for independent producers. "People love Channel 11. They expect high culture, and it's the only place in Chicago where you can get a sample of it on TV. It's a niche that seems to be working for them."

Despite the popularity of WTTW and the presence of *Image Union*, independents here don't think that Chicago's public television station is as "public" as it ought to be. *Image Union*, a local half-hour program shown twice weekly (10 pm Saturday and Sunday night at 12:30), has been on the air for more than four years and is probably the longest-running weekly program of its kind in the area. *Image Union* was a pioneering concept when it was conceived and is a valuable resource for people who want to show their work, but it hardly provides the answer for people who are making a profession out of independent production. Independent producers receive about \$15 per running minute for acquisition of their finished film or tape.

Each year scores of independents approach WTTW with production ideas. But because there is neither the mechanism nor the money for co-production, the outcome is almost always the same. "You can go see the station manager, and he says, 'That's a good idea, we want to get involved. I'll get back to you,'" says Scott Jacobs, one of the founders

of the Chicago Editing Center, a postproduction facility for independent videomakers. "And 48 hours later, he'll say, 'There's too many problems in trying to do this with our people and your people.'"

NO PLACE LIKE HOME

Often, Chicago's independents who start talking with WTTW end up dealing with Boston's WGBH or New York's WNET TV Lab. At first, WTTW showed interest in Marian Marzynski's proposal for *Return to Poland*—a documentary about an expatriate's return to his homeland—especially when WTTW personality John Callaway considered accompanying him on the shoot. But Callaway lost interest and nothing came of their discussions. Marzynski then went to Boston's WGBH and received an option from *World* to cover his production expenses. *Return to Poland* received exceptional ratings for a PBS broadcast, and rave reviews, but when Marzynski returned to WTTW with a demo for a new film about Polish Chicago, again nothing happened. "WTTW is just deaf. They never contact you," says Marzynski bitterly.

"I don't think Channel 11 has a relationship to independents and I don't think it wants one," says Gordon Quinn, a founder of Kartemquin, a cooperative that makes **Climbing Aboard! Unlike many indie projects in Chicago, it was relatively easy for Tom Finnerty's 'Hobo' to hitch a ride on the local PTV airwaves**



issue-oriented films. "I think they're perfectly happy to talk to you. I expect to be talked to and all things taken seriously and nothing will happen." Quinn is now finishing a film (temporarily entitled *The Last Pullman Car*) that was funded through New York's WNET TV Lab. The TV Lab's David Loxton is flying to Chicago for a viewing. An earlier film, *Taylor Chain*, was also funded by the TV Lab. "We've had much more luck dealing with New York," says Quinn.

WTTW seldom commissions independent productions, but videomaker Tom Finnerty just happened to turn up at the right time, under the right circumstances, with the right footage. Between the ages of 17 and 22, Finnerty took to riding the rails out West. In 1979, he was awarded \$3,500 by the Illinois Arts Council to produce a videotape about hobos, unaware that this was also the subject of a pet project by a WTTW vice president. The producer assigned to the WTTW documentary was ill-prepared to travel among hobos. Finnerty showed up at Channell 11 with 15 hours of videotape already shot, and his friend Tom Weinberg lobbied for him from within the station. Finnerty made a three-stage deal with WTTW; later they jointly received a \$17,000 grant from the Illinois Humanities Council, and *Hobo* was eventually acquired for the CPB series *Matters of Life and Death*. *Hobo* recouped its cost and won local awards to boot.

STRICT UNION RULES

Although Finnerty's project turned out to be successful, he labored on the edge of a union conflict. WTTW's labor contract effectively restricts the public from creating programming for Chicago's public TV. The contract states that any program that is produced exclusively for Channell 11 broadcast within 200 miles of the station must be done with the employed union crew of Channel 11. Since Finnerty started *Hobo* with funding from the Illinois Arts Council (and much of the shooting was done on the West Coast), it was technically exempt from the jurisdiction of the union contract. Still, Finnerty did most of the editing outside the station because only union personnel could operate postproduction equipment.



Labor Lobby Day in Springfield, Illinois, from Gordon Quinn's 'The Last Pullman Car,' a project that WTTW was happy to talk about and loath to help out on

Finnerty may have helped open the door for other independents. WTTW has made a minor financial commitment to videomaker Lilly Ollinger to produce a videotape on Cabrini Green, a Chicago housing project. Ollinger, however, must use a station crew, and coordinating with their schedule has been difficult.

Independents hope that WTTW's initial attempts at co-production with Finnerty and Ollinger will lead to more, but it seems less than likely that WTTW will extend itself very far when the station has to support its own facilities, staff, and personnel. "If we did indeed have the operating budget that it takes to run this place normally," said WTTW's President and general manager Bill McCarter in 1981, "if we had \$21 million [WTTW's operating budget was \$13 million], we could open up a fund for working with artists of this community that would stagger the imagination. Why wouldn't we take a million dollars and put it in a trust fund for working with independent producers in Chicago? It's a rich community; I couldn't understand the logic of not doing it. It seems to me if we had those dollars we would do it."

McCarter's intentions sound sincere. But because WTTW emphasizes fundraising for capital development rather than for specific programs, a new wing gets built and fixed-format studio shows like *Soundstage* and *Sneak Previews* are produced, while more imaginative production ideas fall by the wayside.

Until Channel 11 satisfies its own budgetary requirements—McCarter thinks WTTW has a long way to go—raising money for independents may divert precious dollars that could go directly to the station. Last summer, at the Global Village seminar on *The Independent Producer, Public Television and the New Media* held at the Chicago Editing Center, James Alexander of the Continental Bank Foundation said that his foundation would welcome a proposal by WTTW for establishing a fund for independent production, but none has ever come their way.

SING FOR YOUR \$UPPER

Instead of capitalizing on the potential for creative programming production, Channel 11 seems to be basing its survival on generating supplemental income from commercial use of WTTW's resources. [See *September Media Clips in The Independent* for an account of how the federal Temporary Commission on Alternative Financing for Public Broadcast advised that there is no short-term or interim alternative to continued federal support for a healthy PTV system—Ed.] To bring in the bucks from new markets, Chicago's public television station has created an Enterprise Division run by a lawyer, Kevin Wilder, formerly employed by Manhattan Cable and Field Enterprises (a communications company which owns five UHF stations, a superstation in Washington, the Chicago *Sun Times* and several cable systems). Recently the Enterprise Division shot a Johnny Mathis concert in Indiana for sale to subscription TV. Whether they ever show the concert on Channel 11 is of secondary importance; the goal was to make money.

WTTW is also making money running commercial advertisements. Several years ago Channel 11 started showing company logos. Because of its niche in the market, advertising cultural programming to an

upscale audience, banks and large corporations are finding WTTW a good vehicle for targeting the cream of the market.

Most of the internal workings at WTTW indicate that the station is moving toward a business outlook and away from its not-for-profit orientation. "It won't be called 'public television' in five years," predicts Tom Weinberg. "It's a saddle that all the people who run it have to ride on and they can't stand it, because everybody comes around and says, 'What do you mean, you're public?'"

Gordon Quinn is worried about public television becoming less accessible. "I think there is a place for public television, and I don't want to see it disappear," says Quinn. "I'm concerned about exactly what they want to get rid of. The little bit of leverage that we have with public television, because it's public money, is more than we have with any other station. A democratic society needs at least one channel that has those pressures on it."

Tom Weinberg agrees with Quinn in principle, but thinks that the only way to effect fundamental change will be to go outside of the existing structures. "My gut feeling is that it's virtually impossible, that it's a waste of energy at some point to try to create a mechanism for independent co-production with existing PBS channels. There's a point of diminishing returns with established entities," he says.

"I think that if their thinking would change, there would be a better way to maximize the use of their facility," suggests Scott Jacobs. "WTTW has a development office that can reach out for funding. They can help package programming proposals. They have postproduction facilities to do very nice finishing. WTTW has a number of things to offer a production. What the management doesn't realize is that there are also a number of things that independents have to offer WTTW that they are not taking advantage of—namely, the ability to think and move quickly on ideas. Independents could be bringing in tapes and using the postproduction facility. That way the station could have three times the number of productions going on."

Jacobs, however, won't be waiting around for WTTW to see things his way. He and three partners have formed a joint venture called Independent Programming Associates (IPA) to create a high-calibre postproduction facility and use it jointly to do their own productions. Jacobs is very optimistic about cable, even though Chicago has not yet finalized its franchise agreements. "It's probably not any better," he says, "but given what we know about public television, I would rather deal with the unknown. I would rather try to define something new in uncharted waters than to have go through all the same old problems."

Howard Gladstone is an independent filmmaker and freelance cameraman in Chicago.

FIVE Sustainers

FIVE gratefully acknowledges the generous support of the following foundations, corporations and individuals who have donated \$250-1,000 towards the Foundation's work. Such support ensures that we can continue to build media awareness and appreciation of independent video & film through our various programs and services to the independent producing community.

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Features in this year's IFP Market included James Benning's reflective & self-reflexive 'Him & Me,' and Steven Lustgarten's 'American Taboo,' concerning an intergenerational relationship

Notes on 1982 IFP Film Market

It was a sight for sore eyes to witness the number of independent filmmakers chatting around the fountain in front of the Plaza Hotel during lunch breaks at the fourth American Independent Feature Film Market. This year's Market, sponsored by the Independent Feature Project as usual, was held from September 22 to October 1 in New York at the Cinema 3 in the Plaza Hotel and in the Department of Cultural Affairs (DCA) Auditorium. It attracted more films and buyers than did the three previous events. According to IFP Market Coordinator Ard Hesselink, 44 features were shown to the 110 buyers in attendance. He commented that this figure means that over half of the some 75 independent features produced in America last year (that he knew of) participated. Some sectors of the industry turned up in greater numbers this year: movie majors included Embassy, Paramount, Atlantic Releasing and Universal and cable services ranged from HBO to Cinemax to The Entertainment Channel. About eight producers' representatives were spotted at the market, as well as many distributors. And there were more opportunities for alcohol-enhanced mingling during the four official parties thrown during the market, including a finale at the Underground Club which attracted 3,400 people (where did they all come from?).

In late October *The Independent* contacted a range of participants to assess their reactions to the Market. The feature producers seemed generally pleased. Many noted that they had been approached by lots of different buyers—and most we spoke with had at least a few deals in the works. Emile de Antonio (*In the King of Prussia*) and Charlie Ahearn (*Wildstyle*), for example, both had "positive outcomes." Some had no outcome at all. James Ben-

ning (*Him and Me*) said, "Nothing has come of it yet, but since I was out of town most of the time, no one was there to represent my film. I'm meaning to do a follow-up."

THE SITES

The Cinema 3 setting was praised for its professional screening. "The main site at the Plaza was a good, classy setting for films which enhanced the credibility of the producers and the event," remarked one distributor. Others commented that the lobby was intimate and quiet and provided a much more agreeable setting than the Film Forum site of last year.

This year, however, the Market was split up into two screening sites and the documentary filmmakers whose films were screened over on Columbus Circle at the Department of Cultural Affairs were not happy with that location. Joel Sucher (*Anarchism in America*) who has attended several previous Markets, said: "This was the worst Market ever for us. It was idiotic to schedule the documentaries at DCA, ten minutes away from the Plaza—only four people came to our screening." Another documentary producer, Rick Mouton (*Legends of American Skiing*) agreed and noted that the projectors broke down during the screenings. The split site was universally criticized, and the IFP organizers promise to find a twin cinema next year. In addition, many producers were unhappy with the overlapping screening times, which they felt resulted in substantially reduced attendance. As is often the case, the documentary people were less satisfied than were the feature producers with the deals begun or completed, but this may be as much a reflection on the relative difficulty of marketing documentaries in general as a criticism of this particular Market.

ACCESS TO BUYERS

As for other aspects of the Market, Dan Richter and Elizabeth Converse (*Alexyz*) commented that it would be useful to try to get more press attention for the event in advance, both from the trades and the daily newspapers. Converse and Richter, were, however, pleased with the opportunity to test reactions to their film, and commented that "all of a sudden at the parties we met people we had been trying to reach all year."

When questioned about their access to buyers many producers mentioned the need for a place to transact business and for more ways to foster personal contact with the industry people in attendance. The IFP says they are planning to arrange a hospitality suite next year which will address some of these complaints. Jane Morrison, along with many others, suggested that a profile of the buyers should be included either in the catalogue or in the materials sent to producers well before the Market, so that the buyers' wants and previous purchases are made clear. Morrison also proposed that IFP find a way to mix socializing and an open question-and-answer forum so that there is more dialogue.

Those producers who were most successful in tracking down the buyers important to their films cited several techniques for working the Market. They found out in advance (through experience or research) who were the most likely prospects, and they were aware that the best method of getting buyers to screenings was through personal contacts. Relying on these selective prospect lists, they would be up and at the telephone early in the morning, which seemed to be the only time to reach buyers in their hotel rooms. Some people who were new to the Market asked that IFP prepare a handbook of such tips for the novices, so they don't waste their time chasing the wrong people with the wrong pitch.

One new feature of the Market that the IFP hopes to expand is the video sidebar, an event where buyers are provided with a list of works and works-in-progress which can be screened on video cassette by request. The IFP organizers also mentioned that the planning for the Fifth Market in 1983 will start a lot earlier, so hopefully, certain errors due to last-minute preparations will be avoided.

The IFP's New York address is: 80 East 11 St., New York NY 10003.

—Kathleen Hulser & Jace Dawson

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

AIVF FORUM

Rx for Indie Complaints: Simpler Applications

RALPH ARLYCK

I read Will Roberts' angry and very funny attack on funding organizations (October *Independent*) with great satisfaction (muttering "Right on, Will!" and "Tell it!" etc. all the way through) until, somewhere near the end of the piece, I realized that this kind of venting, though understandable and even therapeutic, really doesn't get us very far. It's the written version of what tends to happen at all those public television panels and conferences—a few hours of acrimony which always seem to boil down to the same, single lament: "Why wasn't my movie funded?"

The problem is that this kind of rage only serves to reinforce the already prevalent notion within public television that independents are a pack of whiners who believe the system owes us a living. The article leaves the impression that we feel public television and other grant institutions which feed it should fund us because not to do so will make us unhappy, drive us to drink and jeopardize our survival. It's true. The refusals do make us unhappy and our survival is threatened. But that's not why the system should support us. It should because by failing to do so it impoverishes itself. Whether it realizes it or not, we are as vital to it as it is to us. We've proved through our work (particularly over the past five years or so) that we are its lifeblood. Without us it would be a tedious procession of opera, British drama and *Wall Street Week*.

What's really at the heart of Will Roberts' complaint is that grant monies are drying up at the source while every day more and more of us are, like lemmings, just getting into the swim. It's therefore automatic that there will be more losers than ever in the grant sweepstakes. But the basic problems are not evasive answers from 1111 16th St. NW, or closed-door deliberations, or making the final round only to be more bitterly let down. If we can't develop new funding sources (or orient the old ones more in our direction), the net (or noose) will continue to tighten regardless of how loudly we scream. I have no grand solution to federal cutbacks, but I wouldn't pooh-pooh advocacy as easily as the article seems to.

Meanwhile, in the short run there's something specific and important we need to say to the existing funding institutions: "Please simplify your application procedures. If you do, you'll not only decrease the flak you get back from us, but also lighten your own

workload and, believe it or not, even wind up funding better films and tapes."

For example, I can think of no useful purpose served by requiring a detailed production budget in the first stage of an application process. The rationale is probably that it gives the funder another measure of the applicant's competence. Nonsense. It measures only the applicant's willingness to find a sample budget in some book, look up new catalogue prices and juggle the figures and categories around until the whole thing seems plausible and the total reaches the upper limits of the grant maximum. The same holds true of 10-page proposals, biographies of the crew, "distribution plans" and supporting statements from "leading humanists in the field."

These are the kinds of requirements that measure tenacity, not creativity. For us they are the skills of grantsmanship, and for the funding institutions they can generally be lumped into the category of cutting one's losses or, perhaps, covering one's ass. They are essentially attempts to decrease the likelihood that some clown will take a chunk of money and never deliver a film. But such precautions not only constitute a negative approach to funding, they are futile. In any batch of grants, a few of the projects will never be delivered or will be turkeys. This should be accepted in advance and built into the process under the heading of "risk taking." It can't be avoided by turning the application in the film equivalent of Hercules' Twelve Labors. On the contrary, to set up such requirements is to practically beg for an eventual film that will be ponderous in its concept and overstuffed with facile, sociological formulae.

I've never received a New York State Arts Council CAPS grant. But, like a smiling idiot, I continue to apply every year because, even though the awards are small, the application procedure is so painless: briefly describe what you want to do, fill out a few postcards and send in a sample work. That's what a grant application should be. And when it is, the "no" that comes back may still hurt, but at least several months will not have been lost in the preparation.

Ultimately, filling out grant applications along with hundreds of other filmmakers and eventually being ignored is part of the price we pay for the delicious freedom of being "independent." In a way it has to be built in-

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to the operation along with rainy weather and hairs in the camera gate. The price is sometimes extremely high, but I have trouble with the notion of Will Roberts, Amalie Rothschild, Josh Hanig and myself as an oppressed class. We are among the relatively fortunate victims of a political regime that views the pursuit of excess profits as the only sensible human activity. ■

...And Now a Message From NYSCA Film Panel

One way to simplify an application is to stop agonizing, and the road to less agony is knowing what is most important in a proposal and what the funder spends the most time looking at. At the conclusion of a recent session of the New York State Council for the Arts film panel, *The Independent* surveyed the NYSCA staff and panel members to find out applicants' most common errors and misunderstandings.

The NYSCA film panel has 13 members, who are appointed for one year by the NYSCA staff (and can be reappointed for two more years). Members of the panel are drawn from the ranks of those involved in film, including filmmakers, exhibitors, programmers and librarians. The panel meets once a year to judge individual production grants, the category applicable to most filmmakers. Although the staff attends the meeting and coordinates it, it does *not* vote. In a four-day marathon, the panel members look at sample reels and vote on projects, using their notes from the four-page descriptions which are the only materials they can study in advance. As you can see, that's not a lot of time to go through the material, so the following suggestions from staff and panelists are intended to help you avoid misplaced effort and improve the presentation of your proposal.

Last year a total of \$234,800 was dispensed to 19 projects. This year there were 141 separate productions applying for the approximately \$270,000 available. (The list of successful applications for the 1982/3 round

were announced in November, but past our deadline for this issue.) The following people served on the 1982 panel: Mirra Bank, Pearl Bowser, Bruce Jenkins, Lillian Jimenez, Joanne Koch, Earle Mack, Christine McDonald, Michael Miller, Yvonne Rainer, Pedro A. Rivera, Lawrence Sapadin, Charlotte Sky and Irwin Young.

SAMPLE REEL

Remember, the panelists are seeing nearly thirty-five sample reels a day for four days, so they have a short attention span. Your "trailer" has to make a quick impression. They will look at a minimum of three minutes, but sometimes they stop before the ten-minute maximum. So given that judgments are made quickly, you should try to put down something attractive near the beginning. When preparing your sample reel, don't use only one kind of material or choose a key moment which doesn't work outside the total context of your film. A sample should reflect the scope of the work in terms of style and development, and, if possible, should include a range of different things. For example, where applicable, there might be a scene of people talking, some action, something that demonstrates contrasting camera work or alternating editing rhythms. Michael Miller commented that "it doesn't hurt to include a bit of humor if you have it."

These tips may sound time-consuming, but as Lawrence Sapadin points out, "A good sample reel is useful for many situations; you should be able to use it for other fundraising efforts." Yvonne Rainer wanted to remind filmmakers that it's cheaper to get film transferred to ¾" cassette than to pay for prints, and the cassette allows people to pick and choose easily throughout the tape.

Several panelists stressed that, if possible, you should try to make your sample relate to the proposed project. "If you clarify the connection between our sample and proposal," said Pedro A. Rivera, "you will help the panelists understand why you are qualified to try something new. Say, if you are moving from documentary or narrative: you can explain how things you already know apply to the new situation." If you pick material from a work-in-progress, try to select something that expresses the spirit of the piece.

WRITTEN APPLICATION

Ruby Rich, NYSCA Film Division head, stressed that even though the project description is short, it should be very carefully composed. Other panelists advised that it's helpful to lay out the relationship of the excerpt to the entire film, which can be done in the written part of an application. And don't forget to mark the duration of your planned project, so people can at least imagine the proportions of the whole.

As for budgets, the panelists found people erring on both the high and low side. Rivera said, "Some budgets were so unrealistically

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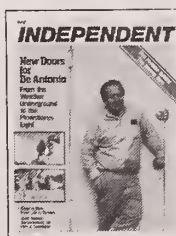


INDEPENDENT & UNITED AT THE SAME TIME?

As an independent video or filmmaker, you've decided to work "outside the system"—which means you need a community of peers even more. The Association of Independent Video & Filmmakers (AIVF) is such a community. As the national trade association for independent producers, AIVF represents your needs and goals to government, industry and the general public. After eight years of testifying before Congress, lobbying the public TV system, and working through media coalitions to preserve and strengthen cable access, we've proven that together we have a voice people *must* & *do* listen to.

Along with our sister organization, the *Foundation for Independent Video & Film (FIVF)*, we also offer you a wealth of concrete services:

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low they couldn't convince us that a film could be made on it." He added that films near completion have better chances than applicants in the early start-up stage. Several people mentioned how important it is to demonstrate your ability to raise funds from other sources, if possible, before you hit NYSCA. Finally, Bruce Jenkins commented that "Many applied for the top category because they knew \$25,000 was the limit. But asking NYSCA for the entire funding can mean the elimination of a project—it definitely hurt some applications. It won't work if your film project doesn't justify it." ■

Super-8, continued from page 6

of tracks that are available as the control you attain in creating and mixing them.

MIX-DOWN

Because the mix-down will be accomplished across the tape, combining two or three tracks onto one, there is no opportunity for loss of synch at the start or stop of the recorder. Every bit of audio may be transferred faithfully across tracks regardless of the number of starts or stops (as long as the tape maintains good contact with the playback/record head). Most modern four-track reel-to-reel recorders can enter and leave the record mode without placing a click on the recording, so it is possible to proceed from the beginning to the end of the film section by section, bit by bit, until the sound track sounds like it should.

The only rule is that the entire track must be mixed from the beginning to the end. It is not possible to re-mix a section in the middle without leaving a quiet space (caused by the physical distance between the erase head and the record head.)

When adding audio to the one or two open tracks before mixing, it is possible to insert a variety of types of sounds in tight sequence. They will each be leveled and equalized separately during the mix-down. Fades and segues can be practiced and reviewed until they are precisely right.

We work on a section until it seems good, then set up the levels and equalization for the next section. After we have recorded two sections, we review both before going on to a third. With each move forward, we review the previous two or three sections before going on. Some sections are only a fraction of a second, just long enough to eliminate a "pop" or suppress or elevate a moment of background audio.

The fact that the mix is being done without picture is something we have learned to live with. We have come to pay much closer attention to the quality of the audio. Often the final sound track can practically stand by itself, like a radio drama.

The first step in transferring the mix back onto the original edited tape or Super-8 film is to make sure that the sound track that will be used for echo synching is correctly positioned. On Super-8 film it should be on the balance stripe.

Connect your headphones to the video recorder or to the Super-8 stereo projector or recording editor so that the playback of the echo source on the film or videotape may be heard discretely on one ear and the echo source from the four-track recorder discretely in the other ear. Set up the starting point for both units and begin the transfer.

END RESULT? HEADY SOUNDS

If the two sources are in perfect synch, no echo will be heard and the sound will seem to rest in the top of your head. If they are slightly out of synch, the sound will appear to come from the one side of your head that represents the leading source. Correct this by either slowing down that source or accelerating the other one. If there is a distinct echo, the sources are further out of synch, and more drastic correction is called for.

With echo synch the slightest deviation from perfect synch can be detected. What amounts to two film frames of lost synch is heard as a pronounced echo. Consequently, it is not hard to maintain very close synch by manual control of either the four-track recorder or Super-8 projector or editor.

For those who make very long works or must synch a lot of work, George Odell [TFG Film & Tape, 795 North Mountain Rd., Newington CT 06111, (203) 527-2972] makes a variety of synch controllers for interfacing video or film units with audio recorders. His devices are inexpensive, and they work. Several years ago we asked George to make an interface between our video editing deck and our eight-track recorder. Today George offers a video interface that strips synch from the composite signal and converts it to either 60Hz or 24Hz (digital). He also modifies tape recorders to accept controlling voltage from the feedback loop, and he makes a sophisticated controller-resolver. The video interface costs \$199, the recorder-resolver \$399. Modifications to a variable-speed reel-to-reel tape deck are at minimal cost. ■

Toni Treadway and Bob Brodsky recently published Super 8 in the Video Age. Treadway is also President of the Boston Film/Video Foundation.

Letters, continued from page 3

dependents series and for the Vermont/Canadian exchange, we have received major support from the Vermont Council on the Arts in the way of an organization grant. We were, in fact, one of only seven organizations in the state that was funded for the full amount requested.

Please don't hesitate to contact us if you would like additional information. Thank you. ■

*Dark Horse Films
Montpelier, Vermont*

See January/February Independent for an article reporting on the recent filmmakers' conference in Claremont, New Hampshire, and a glimpse of film activity in northern New England.

FESTIVALS

Boat Is Host in Rotterdam

WENDY LIDELL

The month of January offers quite a number of festival deadlines to the aggressive producer. How, you may ask, do we decide which ones to highlight? It varies, but is not always because they are necessarily better than the many relegated to the 'small print' section. This month, for example, we feature Lille, but if you're trying to launch a short film, don't overlook Tampere in Finland, which also has a very good reputation. And while the American Film Festival is indisputably the best way to enter the educational market, because it is indisputable, there is little say about it. There are also a large number of genre festivals this month. These small events can be quite important for reaching special interest groups who may otherwise never get to know about your production. So read on, and happy hunting.

The Rotterdam International Film Festival makes "a special effort to have filmmakers meet and get to know each other," says Ellen Geiger. And how do they do that? They put everybody up on a Rhine Cruiser, a boat which spends the rest of the year touring the River Rhine. The rooms are small, and the environment is intimate.

Rotterdam is not a big business festival. Like Edinburgh, it's rather a high-prestige but local event where you might hit upon that one very interested distributor. Geiger, who was representing *The Life and Times of Rosie the Riveter* when she attended Rotterdam in 1981 was able to make a deal with Fugitive Cinema Holland, the largest alternative distributor in that country, or rather in two countries. The entire program from Rotterdam is replayed in Antwerp, Belgium, and since Fugitive Cinema also has a Belgian office, they are particularly prominent at this Festival.

Rotterdam has also become popular among other festival programmers, partly because of its positioning just prior to the Berlin Festival in February. But more important in this respect is its reputation for eclectic and progressive programming. This was the first festival to play Connie Field's *Rosie the Riveter*, Jim Jarmusch's *Permanent Vacation*, and *Workers '80*, which was screened fresh over the Polish border without subtitles. Each of these films went on to great success playing the festival circuit.

The hospitality offered by Rotterdam is also quite extraordinary. Most of northern

Holland was flattened in World War II, and the government has been pouring money into this and other old shipping ports in an effort to rebuild the culture. The Festival provides travel, room and board, and a 24-hour hospitality desk keeps you posted on the nonstop Festival events. Even phone calls home were subsidized.

The Festival accepts independent features and documentaries in 35 and 16mm. While the festival directors were in New York in October (sorry—we just didn't know in advance), they can be contacted during December and January by calling or writing: Hubert Bals or Monika Tegelaar, Rotterdam Int'l FF, Westersingel 20, 3014 G.P., The Netherlands. (32) 10-364511.

US Film & Video in Utah

Opinions vary considerably on this one. One producer called it a mutual admiration society and a waste of time, while others speak very highly of it, stressing its congenial atmosphere and the social consciousness of its selections.

Founded five years ago by Robert Redford, whose ranch in Provo is located forty miles away, the US Film and Video Festival is devoted exclusively to independently produced film and video. It is also one of the only festivals which gives video equal billing and equal treatment with film.

As Randall Conrad points out, the USFVF is more an appreciation festival than a commercial festival. Conrad's film *The Dozens* shared last year's Grand Prize with *Killer of Sheep* by Charles Burnett and *Street Music* by Jenny and Dick Bowen. An extensive program of workshops and seminars, including a shot-by-shot reading of *Citizen Kane* with film critic Roger Ebert, underlines the Festival's strength as a place to be and enjoy, rather than a place to hustle.

The Festival's selection list for 1982 reads like a Who's Who of American independents. It's a tribute to the extensive outreach and thoughtful choices of film programmer Lawrence Smith and video programmer June Fenn. (Yes, Robert, they did use the *AIVF* mailing list.) Smith estimates that they receive about 100 film and 200 video entries. Program notes indicate that, from these, they showed about 25 films and 30 videotapes.

Last year's video exhibition took place at a separate location using multiple monitors.

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Kenneth Fink's documentary on the Appalachian coal-mining community, 'Between a Rock & a Hard Place,' will be featured at this year's US Film & Video Festival

But this year's program will experience a number of changes. It will be co-sponsored by Utah Media Center, and June Fenn will act as a consultant only. Furthermore, Smith says, they will give one theater previously used to exhibit film over to video, so that all programs can be in the same general vicinity, and they will use a large video projection format. Negotiations are presently under way with SONY for the donation of this equipment; but if these are not fruitful, says Smith, they will rent what they need.

The outcome of these and other pleas for financial assistance may have a significant effect on the Festival, which like many others all over the world is presently suffering from large deficits. It has been reported that cash prizes won last year have not yet been paid, but that letters explaining their financial difficulties and asking for patience have been received. They are also asking for voluntary donations of the prize money, and it would be difficult to say who needs it more. The tightening of the budget, says Smith, will force the Festival to cut back on the number of producers that it will be possible to fly in, although all will be accommodated if they can get to the snowy resort town of Park City, 30 miles uphill from Salt Lake City.

Films are invited in 16mm and 35mm. Dramatic works must be over 70 minutes and documentaries over 50. Videotape must be in 3/4" only. The experimental category accepts pieces up to 60 minutes, and the documentary category up to 90 minutes. Entry fees, which are used to pay for return postage, are \$20 for video and \$30 for film. The announced entry deadline of November 22 has kindly been extended to December 10 to accommodate readers of the December *Independent*, but Smith expects many of his selections to be made by then. The Festival takes

place in January. Contact: Lawrence Smith, USFVF, 556 East 200 South, Salt Lake City UT 84102; (801) 521-2006.

If continued support of this Festival helps it to grow and improve as much in the next four years as it has in the last four, it may soon attain its stated goal of benefiting the independent producer by bringing our work out of the alternative media community to the attention of film and video audiences everywhere.

Room, Board & Booze in Lille

The 13th Annual International Festival of Shorts and Documentaries to be held in the French industrial city of Lille is a well-run showcase under the direction of Venezuelan documentary producer Atahualpa Lichy. It offers both a competition with cash prizes and proximity to Paris, one of the world's major film markets.

According to Anne Borin, who attended the Festival in 1981 with her dramatic film *The Important Thing*, the Festival featured "great animation, good documentaries and generally socially conscious material." The Festival provided both room and board to Borin, though no travel. While she says there didn't seem to be many distributors in attendance, cocktail parties each night did facilitate contacts which led to a screening of her film in Paris after the Festival.

Concurring with Borin's positive impression of Lille is Meg Foss, who attended in 1982. Her film, *How Beautiful with Shoes*, made with the help of an NEA/AFI filmmaker's Grant, won a prize in the category for first films. She stressed the wide variety of films shown, including documentaries from Israel, Palestine and El Salvador. She said that although there didn't seem to be much business going on at the Festival, she was contacted by one interested buyer.

The Festival seems to be well attended by both the French press and other spectators. In fact, says Foss, it's really quite easy to get press coverage...if you speak French.

Three grand prizes of 5,000 FF each are awarded to the best fictional, animated and documentary works, and several smaller cash prizes are also given. The Festival will subtitle some films, but Borin reports that although they offered to pay 50% of her subtitling cost, she has yet to receive any money a year and half later. Other filmmakers have reported the same.

Americans are generally well represented at Lille. The works of filmmakers George Griffin, Sally Cruikshank, John Hanson and Rob Nilsson were exhibited in 1981, and a segment from the *Middletown* series as well as a CBS-produced documentary were shown in 1982.

Selections are made by artistic director Atahualpa Lichy, who travels extensively through North America during late November and early December, stopping in New York, San Francisco, Los Angeles, Montreal

and Mexico City. Any film under 60 minutes, either animated or live action, is considered a short, and documentaries of any length are accepted. Although we haven't heard from New York coordinator Dominique Theron yet this year, call the *FIVE* office if you're interested. We should hear soon. The Film Arts Foundation office will know the San Francisco details and may be called at (415) 552-8760. To enter directly by January, contact: Lille Int'l Short and Documentary Film Festival, 3 rue Washington, 750008 Paris, France; Tel: (01) 561-12-79.

Cleveland: Plum de la Plum

Bringing European "art" films to an audience otherwise starved for film fare produced outside of Hollywood seems to be the sole mission of the Cleveland International Film Festival. With due respect to the people of Cleveland who must both desire and deserve this alternative, that is about all there is to recommend this festival. So if you want to reach the people of Cleveland, this is the place for you. There may be neither buyers nor national press, but there will be an appreciative audience, says the Festival's Assistant Director Vicki Broadhead.

A 1982 Festival participant, Jonathan Miller, complains that only eighty people attended the screening of his documentary *Tighten Your Belt, Bite the Bullet*. It is possible that this was because the film criticizes a popular Cleveland mayoral administration, but given that the same film was very well attended at the New York Film Festival (that is, in the other city with a government criticized in the film), it seems more likely that the low attendance may be due to the lack of publicity Miller contends the film received. Furthermore, the documentary was screened at an out-of-the-way college auditorium away from the rest of the Festival, which is held at several downtown movie theaters—so out of the way, it seems, that when asked about the receptivity of the Cleveland Film Festival to documentaries, Broadhead replied, "Why, I can't tell you the last time we had a documentary."

The Festival does concentrate on dramatic features, and although American independents were well represented in 1981 with such films as *Alambrista!*, *Northern Lights*, *Tell Me a Riddle* and *Tapdancin'* (a documentary!) in 1982 only *My Dinner with Andre* and *Tighten Your Belt*...came close to bringing the Cleveland audience any native film culture, independent or otherwise.

The Festival also sponsored a series of American independent films in January 1982 at Case Western Reserve University, but this will be canceled in 1983 due to funding cutbacks.

The Festival takes place in April; entry must be made by late January. Contact: Cleveland Int'l Film Festival, 2728 Euclid Avenue, 5th fl., Cleveland OH 44115; (216) 241-2180

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REQUEST FOR PROPOSALS

AVISE NEWS, a non-profit news agency headquartered in Amsterdam is seeking 15-minute news reports from independent producers. AVISE is an independent agency offering reports on international political subjects to TV broadcasting companies around the world. These reports are made by journalists/filmmakers from regions commonly outside the sphere of the big international news agencies. AVISE co-produces and distributes these reports in conjunction with producers "who do not have access to the infrastructure necessary to reach the international public." They have expressed special interest in working with Third World, minority and women's groups.

The segments will be considered co-productions, with producers retaining all rights to all material not included in the 15-minute segment delivered. Producers will also share in any profits generated from distribution of the segments which will be packaged into hour-long magazine shows by Avise Budgets will range from \$10,000-15,000 for 15 minutes, which may include travel to the Netherlands for editorial completion.

Complete details and application forms may be obtained by sending a stamped self-addressed envelope to AIVF, or by contacting LV, Artigas de Quadras, Avise News, Maasstraat 59, 1078 HD Amsterdam, Holland, Tel: 020-76 78 26.

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Panel discussion on American Independent Filmmaking in Valladolid provoked great interest: (l to r) Ana Maria Garcia, Jane Morrison, Mark Berger, Tony (interpreter), FIVF's Wendy Lidell, David Hallinger ('Comedy of the Underground'), Deborah Schaffer, Marino (interpreter), and Danilo Bardisa (producer of the controversial Cuban film 'Guaguasi'). John Lurie's infamous silhouette from Poe's 'Subway Riders' presides

Report from Valladolid: Good Prospects in Spain

The largest and most comprehensive program of American independent films to appear together at a European festival has just completed a successful week of screenings at the 27th International Film Week in Valladolid, Spain, held from October 9-17. The first of such an extensive scope, the program encompassed world premiere features as well as documentaries and short experimental works. Following the Festival, the program will be repeated at the National Cinemateque in Madrid and then be distributed to theaters throughout Spain under the auspices of the Spanish Federation of Cine-Clubs.

As an introduction to the Spanish audience, these screenings are significant in that they represent the opening up of a previously untapped market for American independents. Their impact will be further reinforced by an upcoming program of New York Underground Film and Video planned for the Seville International Film Festival, now rescheduled for December.

Both programs are being coordinated by the Festival Bureau of the Foundation for Independent Video and Film (FIVF) in New York City. The Bureau operates as a liaison service between American producers and foreign festivals, providing information and shipping services, and hosting foreign festival directors making local film and video selections.

About ten Americans appeared in Valladolid, a historic university town two hours north of Madrid, with their films. Festival Bureau Director Wendy Lidell, who accompanied the group, said, "The audiences showed a great deal of interest in American independent filmmaking as a movement, as well as responding enthusiastically to the films themselves. They were very curious about our relationship to Hollywood and how we manage to survive

financially, and welcomed the opportunity to see the other side of American film culture for the first time."

The program was selected by Jose-Ignacio Fernandez Bourgon, a Madrid-based film critic and programmer for the Madrid Cinemateque. Fernandez Bourgon was able, in a program of just under 40 films, to represent a broad variety of tendencies in American independent filmmaking. New features included *Los Dos Mundos de Angelita* by Jane Morrison and *The Curse of Fred Astaire* by Mark Berger. Among the documentaries shown were *Blood and Sand* by Sharon Sopher, *La Operacion* by Ana Maria Garcia, *The Wobblies* by Deborah

Schaffer and Stewart Bird, and *La Frontera* by Victoria Schultz. New Wave films were represented by Amos Poe's *Subway Riders* and Jim Jarmusch's *Permanent Vacation*, along with the experimental works of George Kuchar and Maya Deren.

FIVF's Festival Bureau is currently the American representative for the Seville and Locarno Film Festivals, and provides various liaison services for such festivals as Edinburgh, Ottawa, Nyon, Leipzig and Hong Kong. For more information, call or write the Foundation for Independent Video and Film, Inc., at 625 Broadway, New York NY 10012, (212) 473-3400. ■

IN BRIEF

This month's additional Festivals have been compiled by Amanda M. Ross and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so we can improve our reliability.

Domestic

● **AMERICAN FILM FESTIVAL**, May 30-June 4. This prestigious festival was established in 1959 and is considered the most comprehensive, influential documentary, short and educational film showcase in the US. It is held in New York City for 6 days and is sponsored by the Educational Film Library Association, which was founded in 1943 to promote production, distribution and utilization of films and audiovisual materials in education and community programs. Entries must be in 16mm and must have been released for general distribution, purchase, rental and loan in the US during the previous two years. Categories are too numerous to mention; please write festival for more information. Awards include: the Emily trophy for the highest rated winner, blue ribbon

trophy and certificates for runners-up in each category, Grierson trophy worth \$500 for new filmmaker (first or second production) in social documentary field, and participation certificates. Preliminary judging is done by regional committees of subject, film and utilization specialists. Festival selection is done by EFLA. Blue and red ribbon winners are invited to donate one print to traveling exhibition which goes to libraries, schools and universities after the festival. Entry fee is \$50 for a 1-11 minute film, \$65 for 12-25 minutes, \$90 for 26-49 minutes and \$120 for over 49 minutes. Deadline: January 15; entry forms should be sent in sooner. Contact: Educational Film Library Association (EFLA), Nadine Covert, Director, 43 West 61 St., New York NY 10023; (212) 246-4533.

● **ANN ARBOR 8MM FILM FESTIVAL**, Feb. 11-13, is known as the oldest exclusively 8mm film festival in the US. It was established in 1970 and is held for three days on the University of Michigan campus. The festival estimates 200 entries from 4 countries and an audience of 700. Entries may be Super-8 or 8mm, any length. There will be awards of \$2500 in cash and prizes. A 3-member screening committee does the judging. Entry fee is \$5. Deadline: February. Contact: Ann Arbor Film Cooperative, Tim Artist or John Fialka, Directors, PO Box 7593, Ann Arbor MI 48107; (313) 769-7787.

● **ASIFA-EAST ANIMATED FILM AWARDS**, Jan. 27. Established in 1968, the purpose of this festival is to exchange information on animated films and techniques. It is sponsored by the Association Internationale de Film d'Animation (ASIFA), which was founded in 1961. Entries must be in 16mm, produced after July 1 two years prior to event. Entry fee is \$30 for a sponsored 10 to 60-second film; \$40 for a sponsored film over 60 seconds; non-sponsored film of any length, \$10; amateur-student, \$5. Deadline: Jan. 3. Contact: Richard Rauh, Optical House, 25 West 45 St., New York, NY 10036; (212) 757-7840.

● **BIG MUDDY FILM FESTIVAL**, Feb. 16, was established in 1979. It is sponsored by the Southern Illinois University Department of Cinema and Photography and the Illinois Arts Council. They average 75 entries from 5 countries, with 15 winners and 500 in attendance. Entries must be in 16mm and completed within 3 years of the festival. A minimum of \$200 is distributed among the winners. *The Best of Big Muddy* will be videotaped with winners' permission for airing on local public television. Entry fees for films range between \$7 and \$20. Deadline: January. Contact: Department of Cinema and Photography, Communications Building, Southern Illinois University, Carbondale IL 62901; (618) 453-2365.

● **BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM FESTIVAL**, Mar. 6-11. Established in 1973, the purpose of this festival is to recognize and encourage the use of original, creative and instructional audiovisual media. It is sponsored by the University of Alabama (Birmingham), Alabama Power Company and Interlock Film Studio, and held at the University of Alabama. The festival also has a video contest. Entries must be in 16mm, 60 minutes maximum and must deal with education. Films must have been released after January in the previous two years. Please write festival for categories. Awards from \$150-\$600 are given. Each finalist will receive a certificate of recognition. Entry fee is \$25-30, \$15-20 for students. Deadline: Jan. 21. Contact: Craig Battles, Box 78-sbd, University Station, Birmingham AL 35294; (205) 934-3884.

● **BLACK FILMMAKERS HALL OF FAME COMPETITION**, March. The purpose of this festival, established in 1979, is to encourage and discover black filmmakers, provide an exchange between the artist and viewer, emphasize the importance of film in black history and assist in expanding opportunities for black filmmakers. Entries must be in 35 or 16mm and produced in the last four years. Categories include: documentary, biography, music, animation, foreign, drama, art-experimental. Plaque is awarded to best film and certificates are given to best film in each category. No entry fee. Deadline: January. Contact: Black Filmmakers Hall of Fame Competition, PO Box 12691, Oakland CA 94604; (415) 834-7897.

● **CONTEST FOR 16MM FILMS ON SAFETY**, Spring 1983. This annual contest, sponsored by the National Committee on Films for Safety, was established in 1937 to promote and award films on accident prevention. Entries must be in 16mm and produced or released in the previous year. Awards are given to outstanding films. \$25 is requested to cover handling costs. Deadline: February. Contact: National Committee on Films for Safety, Charles C. Vance, Public Relations Director, 444 North Michigan Ave., 24th floor, Chicago IL 60611; (312) 527-4800.

● **DANCE AND MIME FILM AND VIDEO-TAPE FESTIVAL**, April 1983. The purpose of this festival is to encourage excellence in films about dance. Sponsored by the Dance Films Association, the festival averages 40-50 entries with 20 finalists. Entries may be in 1/2", 3/4", 16 or 8mm. Categories include: ballet, modern, folk, ethnic, primitive, jazz, theatrical, ballroom, experimental, therapy, education, preclassic forms and mime. Awards for best of festival are given, as well as certificates of excellence and honorable mentions. Entry fee is \$5 for 1-10 minutes, \$10 for 10-30 minutes, \$15 for 30-60 minutes and \$20 for over 60 minutes. Deadline: February. Contact: Dance Films Association, Susan Braun, President, 250 West 57 St., Room 2201, New York NY 10107; (212) 586-2142.



Meg Switzgabel's 'In Our Water' won the John Grierson award for best doc at the 1981 American Film Fest

● **DESI AWARDS COMPETITION**, February-March, was established in 1977 to showcase top upcoming designers, illustrators and photographers. It is sponsored by Graphics Design: USA and is held in New York for two weeks. Films must pertain to graphics and must be produced within the previous year. DESI certificates are awarded to each winner. Entry fee is \$8 per single piece and \$20 for campaign series. Deadline: January. Contact: Graphics Design: USA Magazine, Louis J. Boasi, Director, 32 Gansevoort St., New York NY 10014; (212) 675-5867.

● **EXPOSE YOURSELF FILM FESTIVAL**, February. This semiannual festival was established in 1974 and is restricted to Washington DC, Maryland and Virginia residents. Entries must be independent 16mm films, 25 minutes maximum. All subjects accepted except pornography. First prize is \$50, second prize \$25 and third prize \$10. No entry fee. Deadline: January. Contact: Biograph Theatre Group, Jeffrey Hyde, General Manager, 2819 M St. NW, Washington DC 20007; (202) 338-0707.

● **FILMSOUTH**, January. Established in 1975. Entries are restricted to independents, students and amateurs from the ten Southeastern states. Categories are: under age 15, 15-18, and over 18. Films must be in Super-8 or 16mm. Cash awards and certificates are given by a three-member panel of judges. Entry fee is \$2 for Super-8 and \$4 for 16mm. Deadline: January. Contact: Converse College, Alfred O. Schmitz, Director, 580 East Main St., Spartanburg SC 29301; (803) 585-6421, ext. 226.

● **GAVEL AWARDS**, August. Established in 1958, this competition is restricted to US news and entertainment media which increase public understanding of the American legal and judicial system, promote correction, improvement of laws, courts, law enforcement and legal goals. It is sponsored by the American Bar Association. The competition averages 378 entries with 25 Gavel awards and 42 certificates. Films must be in 16mm. Categories include: documentary, educational, dramatic and editorial. Please write for eligibility requirements. No entry fee. Deadline: February. Contact: American Bar Association, Division of Communications, Dean Tyler Jenks, Special Events Director, 77 South Wacker Dr., Chicago IL 60606; (312) 621-9249.

● **MODERN LANGUAGE FILM FESTIVAL**, Apr. 28, was established in 1976 to identify short films on non-English-speaking cultures. Entries must be in 16mm and in non-English language or nonverbal. There are awards in each category, which include: French, Spanish and any non-English speaking culture. Entry fee is \$15; entrant pays postage. Deadline: Jan. 3. Contact: Northeast Conference on the Teaching of Foreign Languages, James W. Dodge, Coordinator, PO Box 623, Middlebury VT 05753; (802) 388-2598.

● **NEW YORK INDEPENDENT FILMMAKERS EXPOSITION**, January, established in 1965, is run miraculously well on a shoestring budget by Director Nick Manning. All films which are submitted are reviewed by a panel who supply written critical feedback, which is then published and supplied to film users nationwide. Representatives from the Oberhausen Short Film Festival in Germany also use the Exposition as a source of programming. After the approximately 250 entries are narrowed down to 50 finalists, they are screened publicly at Parsons School of Design Auditorium in New York and in other locations around the country. Entries must be in 16mm; under 60 minutes preferred. A minimum of \$2500 is distributed among the winners. Entry fee: \$8 per film. Deadline: January. Contact: Brooklyn Arts and Cultural Association, 200 Eastern Parkway, Brooklyn NY 11238; (212) 783-3077.

● **SANTA CRUZ VIDEO FESTIVAL**, Feb. 27-28, was established in 1981 to provide a wider audience for works of independent videographers and community access groups. It is supported by the Santa Cruz Arts Commission and averages 30 entries with 6 winners and 200 in attendance nightly. Entries must be independent 3/4" or VHS and must have entertainment value. Categories include Santa Cruz In-County and Out-of-County entries. Cash awards are dependent on the financial support of the festival. Entry fee is \$5; entrant pays return postage. Deadline: Jan. 15. Contact: Open Channel, Peter Brown, Greg Becker, Coordinators, PO Box 1273, Santa Cruz CA 95601; (408) 475-8210.

Foreign

● **BRITISH INDUSTRIAL FILM AND VIDEO FESTIVAL**, Spring 1983. Established in 1957 and formerly called the British Sponsored Film Festival, its purpose is to recognize, select, discuss, promote and improve the quality of sponsored films and videotapes. Entries must be in 35 or 16mm and must be on the subject of industry, education or medicine. Awards are given. Entry fee is 100 pounds, entrant pays return postage.

Deadline: January. Contact: British Industrial and Scientific Film Association (BISFA), Keith Bennett, Director, 26 D'Arblay St., London W1V 3FH, England; Tel: 01-439-8441.

● **ESPACES DAY OF EXPERIMENTAL CINEMA**, February. The purpose of this festival, established in 1977, is to show experimental films without prescreening so that freedom which is essential for direct communication between the filmmaker and the audience is not lost. Films may be in Super-8 or 16mm and must be experimental and independent. No awards and no entry fee. Deadline: January. Contact: Pro Helvetia, O Ceresa, Vice Director, Hirschengraben 22 CH-8001, Zurich, Switzerland; Tel: 01-34-84-54.

● **HIROSHIMA INTERNATIONAL AMATEUR FILM FESTIVAL**, July, was established in 1975 to commemorate the 1945 atomic bombing of Hiroshima. Its purpose is to present works which represent the pursuit of peace and reverence for life and to develop culture and good will among the people of the world. Sponsored by the National Federation of UNESCO Association in Japan. Entries must be 16, Super-8 or 8mm. Winners at other Japanese film contests are not eligible. Awards are given, including \$1000 travel coupon. Judging is done by directors, critics and scholars. No entry fee; entrant pays postage. Deadline: January. Contact: Chugoku Broadcasting Company, Takeshi Araki, President, 21-3 Motomachi, Naka-Ku, Hiroshima, Japan.

● **QUEBEC INTERNATIONAL SUPER-8 FILM FESTIVAL**, Feb. 5-8. Established in 1980, it is

sponsored by the Quebec Association for Youth Film, the National Film Board of Canada and Ahuntsic College. Average statistics are 400 entries from 20 countries with 2000 in attendance. Amateurs, students and professionals may enter. Categories include: international, national, inter-collegial, fiction, animation, experimental and documentary. Cash awards are given. Entry fee: \$5. Deadline: January. Contact: Ahuntsic College, Richard Clark, Director, 9155 St. Hubert Street, Montreal, Quebec H2M 1Y8, Canada; Tel: (514) 389-5921, ext. 252.

● **SAN REMO INTERNATIONAL EXHIBITION OF AUTHOR FILMS**, March, was established in 1958 and was formerly called Grand Prize Bergamo. It is held in Italy for seven days. Entries must be in 35 or 16mm, full-length documentary or single subject. Screenplay must be written by the director or in collaboration with other authors and must depict the author's artistic personality, unity of direction, style and inspiration. Categories include competitive and information. Grand prize is 5 million lire, which is split between the author and producer. Judging is done by a five-member panel. No entry fee; entrant pays return postage. Deadline: January. Contact: Nino Zucchini, Director, Rotonda dei Mille 1 24100, Bergamo, Italy; Tel: 243-566, 243-162.

● **TEN BEST AMATEUR FILMS OF THE YEAR COMPETITION**, September. The purpose of this competition is to encourage the production and distribution of worthwhile amateur films. It is sponsored by *Movie Maker* magazine, Kodak Ltd. and Rank Audio-Visual. It is held at the National

Film Theatre in London and averages 350 entries. All gauges are accepted. Film has to have been completed during the previous year without financial reward. 500 pounds goes to the best overall entry, in addition to trophies in other categories. Judging is done by 8 to 9 representatives of *Movie Maker* and other members of the film world. All entries receive written comments. Winning clips are shown on Canadian television. Entry fee is 1.75 pounds; entrant pays postage. Contact *Movie Maker* Magazine, Tony Rose, Managing Editor, 13-35 Bridge Street, MAP Ltd., PO Box 35, Hemel Hempstead, Herts, HP1 3AH, England; Tel: 0442-41221.

● **TAMPERE INTERNATIONAL SHORT FILM FESTIVAL**, Feb. 9-13. The purpose of this festival for shorts only is to bring together filmmakers from all countries who strive for peace and social equality, and to provide a meeting place for different ideologies. Films must be in 16 or 35mm, produced within the last year and under 35 minutes long. A bronze statuette called *The Kiss* is awarded to the best film of the festival, and Best of Category prizes are given to the best children's, animated, documentary and fiction/experimental films. Some cash prizes are also awarded. Prints may be purchased by the festival and non-theatrical screenings in Finland may be arranged with the filmmaker's permission. Special programs in 1983 will include retrospectives of Japanese animation and Yugoslavian documentaries, and the second Nordic Short Film Market. Deadline: January. Festival pays return postage. Contact: Tampere Film Festival, PO Box 305, S.F.-33101 Tampere 10, Finland. ■

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AIVF NOTICES

NOTICES are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVE, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. January 8 for March). Edited by Mary Guzzy.

Buy • Rent • Sell

● **FOR SALE:** Auricon double-system camera; crystal conversion by Mitch Bogdonovich, 11AC or 12VAC; 12-20 Angenieux; 2 mags; shoulder rest. Good condition; \$1500 or best offer. Beaulieu 16RPZ auto-exposer/power zoom camera w/ 12-120 Angenieux; 2 batteries; charger; case. \$2000 or best offer. Contact: Doug Hart, (212) 937-7250, NY.

● **FOR SALE:** CP16R; 3 mags; Angenieux 9.5-57 zoom lens; 2 batteries; custom shipping case. Mint condition. Contact: Hartley, (203) 869-1818, CT.

● **FOR SALE:** Film editing equipment: 2 welded steel tables w/ Melnick formica tops; 2 pairs Hollywood rewinds w/ long shafts; Hollywood combination synchronizer 35/35, 16/16 w/ separate footage counters; optica/magnetic precision sound reader, adjustable 6-tier reel & can rack; film barrel w/ double rack & liner; 2 reversible 35/16 metal flanges; 2 rewind shaft spring clamps; 2 metal core plugs; 35mm bloop punch; 16mm bloop punch; 16mm split reel; 2 fluorescent lamps w/type 'A' brackets. Excellent condition. Original owner. Contact: (212) 247-4470, NY.

● **FOR RENT:** Arri 16-BL w/ 2 mags; Sachtler tripod; Nagra; variety of mics, complete lighting equipment; cords & accessories. Good package deal. Contact: (212) 749-3610 nights, NY.

● **FOR SALE:** Brand new 6-plate 16mm editing system. Priced on \$16,000 Unideck. Will sacrifice for \$10,000 or consider partial payment/exchange for color TV camera and/or 35mm editing equipment. Contact: Darino: (212) 228-4024, NY.

● **FOR SALE:** ACL II w/ 3 x 400' mags, \$11,000; Stellavox S8 w/ AKG C451 kit, \$4000; 9.5-57, 12-20, \$1000, Lowell ambi kit, \$1000. Contact: Scott, (515) 295-3961. 1A.

● **FOR RENT:** Ikegami HL-77/BVU-110; Sennheiser mixer; mics; Colortran lights \$500/day w/ operator. Production, location scouting, gaffers, assistants, van & driver. Contact: Video Film Co., 116 West Houston St., NY NY, (212) 473-6947.

● **FOR RENT:** JVC KY-2000/Sony VO-4800 production equipment available to artist/producers working on non-commercial projects. \$125 per 24 hr. day. Sony BVP-300/Sony BVU-110A package; rates based on specific projects. Mandatory \$40 orientation to either system. Production accessories—mics, tripod, monitors, etc. available for additional low fees. Qualifications for non-commercial rates determined by facility staff. Contact: Jeffrey Mead, Portable Channel, 1255 University Ave., Rochester NY 14607, (716) 442-3886.

● **FOR SALE:** Minolta D10 S-8 camera w/ Wilcam conversion; amplifier cables; extra 200' mag. Excellent condition. Contact: (212) 722-8802, NY.

● **FOR SALE:** Frezzolini FR-16 reflex, CP orien-

table viewfinder, 7" CP extender, Angenieux 10-150, 3 Mitchell & 3 Lexan 400" mags, mag Barney, 3 batteries, 2 chargers, filters, hard cases, \$7200. Zeiss 9.5mm T1/3, \$1700. Mitchell 1200' mag with hard case, \$400. Lowell variflector & case, \$150. All excellent condition. \$8500 takes all. Contact: (716) 885-9777, Buffalo NY.

● **FOR SALE:** Bolex H-16 16mm movie camera w/ case, Switar 25mm f1.4 lens & Elgeet 75mm f1.9 lens, \$325. Bell & Howell Filmo 240 w/ Super Comat 20mm f1.9 lens & Schneider-Xenar 75mm f2.8 lens, \$150. Contact: Dan Klugherz, (212) 595-0058, NY.



Sebastian Dominguez' 'Kids,' concerning growing up in Brooklyn's lower-income communities, has just been completed—See 'In & Out...'

● **FOR SALE:** JVC KY-2000, Sony VO-4800 w/ porta-brace, case & 2 batteries, Miller F tripod, 2 Cine-60 fast-charge belts. Everything in good condition. \$7000. Contact: Ideas In Motion, (415) 552-3486, CA.

Editing Facilities

● **WOMEN'S INTERART CENTER** offers editing facilities w/Z6B system. Rates: \$10/hr. hands-on; \$15/hr. w/ editor; \$7/hr. dubbing; \$5/hr. screenings. Postproduction Artists-in-Residencies available for long-term projects. Ongoing deadlines. Contact: WIC, (212) 246-1050, NY.

● **16mm MOVIOLA FLATBED** available to artist/producers working on non-commercial projects. \$10/8 hrs., \$15/24 hrs., \$70/ 5 days, \$100/7 days. Sony VO-5850 video editing system w/ RM-440 edit controller includes rapid scan, split editing, single edit preview & review programming, Tektronics 528 wave-form monitor, B&K NTSC synch & test signal generator. Audio equipment includes MXR 31-band equalizer, 3-channel stereo mixer, stereo 1/4" open reel tape recorder & Dolby cassette recorder. \$50/day plus \$25 mandatory orientation. Access to both facilities on 'as available' basis. Inexpensive housing available for out-of-town editors. Non-commercial qualification determined by facility staff. Commercial rates available. Contact: Jeffrey Mead, Portable Chan-

nel, 1255 University Ave., Rochester NY 14607, (716) 442-3886.

● **FILM ARTS FOUNDATION POSTPRODUCTION FACILITIES** open to FAF members working on non-commercial projects. 6-plate Steenbeck \$25/½ day, \$43/day; 4-plate 16mm Steenbeck \$15/½ day, \$25/day; editing bench \$10/½ day, \$15/day. 16mm Westrex upright editor available for out-of-house rental: \$125/2 wks., \$200/month. 24-hr., 7-day access. Advance reservation by phone. Contact: FAF, 30 Berry St., San Francisco CA 94103, (415) 957-1759.

● **TWO COMPLETE EDITING ROOMS** in Chelsea. 24-hr. access; Moviola flatbed (torque motor box), complete 16mm edit equipment, limited kitchen, bath facilities, specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960, NY.

Films & Tapes Wanted

● **EDUCATIONAL PUBLISHERS** wish to purchase videocassettes for distribution to educational establishments in Ireland. Contact: Evelyn O'Hanlon, O'Brien Educational, 20 Victoria Rd., Rathgar, Dublin 6 Ireland; Tel 979598.

● **THE ENTERTAINMENT CHANNEL**, a pay cable service, interested in existing productions & co-production w/ indies of established reputation. Contact: Arnie Hibberman, TEC, 30 Rockefeller Plaza, NY NY 10012.

● **PUBLIC BROADCASTING SERVICE News & Current Affairs Dept.** seeks completed documentaries of all lengths. Subjects must relate to current events & issues. Only new material not previously submitted to PBS will be considered. Send ¼" videocassettes to: PBS News & Current Affairs Dept., 475 L'Enfant Plaza SW, Washington DC 20024, (202) 488-5109.

● **INTER CINE TV** seeks American documentaries for Europe & Japan. Contact: Ginette Thuillier, Inter Cine TV, 9 Rue Jean Mermoz, 75008 Paris, France; Tel: 359-26-79, 225-02-54 or 723-62-20.

● **AVANT-GARDE THEATRE ON FILM** needs S-8, 16, 35mm & sometimes videotapes for future programs. Contact: Milos Stehlik, Facets Multimedia, Inc., 1517 W. Fullerton Ave., Chicago IL 60614, (312) 281-9075.

● **WANTED:** Footage of cats or dogs; especially roaming, but not exclusively. Will pay. Contact: Roberta Cantow, 136 West 87 St., NY NY 10024, (212) 874-7255.

● **CINCINNATI VIDEO PROJECT** seeks films & tapes to show on weekly cable access program examining development of independent production. Cincinnati system has interactive viewing potential. Cash paid for all work shown. Contact: CVP, 1009 St. Gregory St. #2, Cincinnati OH 45202, (513) 721-5045.

● **STAR TV**, subscription TV, looking for short material, especially pieces up to 15 min.; longer pieces of quality considered. Programs should originate on U-matic or 1" formats. Submit on ¼" or VHS; include self-addressed stamped mailer. Contact: Art Bodner, Star TV, 1176 Cherry Ave., San Bruno CA 94066.

● **LOTUS PRODUCTIONS**, Atlanta-based production house, seeks works by independent film & videomakers for possible distribution. Contact: David Wolff, (404) 881-1374.

● **SOHO TELEVISION**, weekly program on Manhattan Cable & Teleprompter systems, seeks programs focusing on contemporary art. Selected works receive \$25/15 min. segment, \$50/30 min., per airing. Contact: Artists Television Network, Inc., 152 Wooster St., NY NY 10012, (212) 254-4978.

● **PELICAN FILMS** distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404, (213) 828-4303.

● **WNYC-TV/31** seeks videotapes by black independent videomakers. Send description of tape w/ phone # & address to: Vickie Jones, WNYC-TV, 2500 M., Municipal Bldg., 1 Centre St., NY NY 10007.

● **MUSEUM-RELATED MEDIA PRODUCTIONS** sought by Non-Print Media Committee of the American Assn. of Museums. Contact: Patricia Tully, Milwaukee Art Museum, 750 N. Lincoln Memorial Dr., Milwaukee WI 53202.

● **MEDIA SHOWCASE**, a cable talk show focusing on the arts, invites the work of independents. Interview format offers artists opportunity to present and discuss works. Contact: Media Showcase, 250 Mercer St., Ste. 1003B, NY NY 10012.

● **VIDEOWEST** wants tapes on any subject for inclusion in regular series on KQED San Francisco. Contact: Fabrice Florin, Videowest, 745 Harrison St., San Francisco CA 94107, (415) 957-9080.

● **GERONTOLOGICAL SOCIETY OF AMERICA** looking for films & tapes that deal w/ important issues of aging & combat stereotypes. Selected submissions screened early Dec. at White House Conference for Aging. Contact: GSOA, 1835 K St. NW, Washington DC 20006.

● **WINNERS**, 30-min. weekly format, seeks 5-10 min. quality tapes. Send format, length, synopsis to: Winners, WTBS, 1050 Techwood Dr. NW, Atlanta GA 30318.

● **SEEB-TV PRODUCTIONS** solicits ¾", 1" programs 15-90 min. for distribution to cable & commercial TV. Submissions must be accompanied by program prospectus. Contact: SEEB-TV, Att: Eric Johnson, PO Box 07248, Detroit MI 48207, (313) 686-5325.

● **COLLECTIVE FOR LIVING CINEMA** seeks independent films for monthly New Filmmaker Showcase. S-8, 16mm welcome. Contact: Andrea Sacker, (212) 989-5045 or Adam Zucker, 966-0624, NY.

● **TELEVISION IDEAS**, specialist in late night/early morning TV, wants independent films & videotapes for network & cable programming. Send film/tape description to: Laird Brooks Schmidt, Television Ideas, 2710 West 110 St., Bloomington MN 55431.

● **THE ORAL HISTORY OF THE AMERICAN LEFT** at Tamiment Library, NYU seeking material for special archive of taped interviews w/ members of early union movement, anti-McCarthyism, civil rights, women, gay rights & disarmament movements, 1920s-present. Film-makers who believe they have relevant material contact: Jon Bloom, Dan Georgakas, Oral History of American Left, Tamiment Library, Elmer Holmes Bobst Library, 70 Washington Sq. South, NY NY 10012, (212) 598-7754.

● **THE RITZ** is looking for video artists & special effects people interested in having their work shown. Contact: Ilene Staple, (212) 254-2800, NY.

● **ARTISTS AS FILMMAKERS** Series at AIR Gallery looking for films and tapes from artists for Spring 1983 series. Short pieces desired. Could be in combination with performance or mixed media. Send description, SASE to: Alida Walsh, 69 Mercer St., NY NY 100012, (212) 966-5944.



The charismatic and controversial Amiri Baraka in St. Clair Bourne's 60-minute documentary portrait—See 'In & Out...'

● **DISTRIBUTOR** seeks films/tapes for TV & educational use in Australia & New Zealand. Planning trip for early 1983. Telephone or send literature before sending preview prints: Steve Raymen, NCF, 85895 Lorane Highway, Eugene OR 97405, (503) 484-7125.

● **FILM INFO & ARTICLES WANTED**. Independent Feature Project seeks info on feature films over 75 min., produced independently in US since 1976. Also articles & essays relating to indie filmmaking, stressing definitions of "independence." Material to be published in an annual. Send info by 1/17/83 & articles by 1/1/83 w/ SASE to Paul Smart, IFF, 80 East 11 St., NY NY 10003.

Funds • Resources

● **MENTORS**, a consultancy program for media artists, makes available information for video, film & radio producers currently in production or postproduction who need creative assistance w/ solving specific thematic, structural or conceptual problems. Student projects under aegis of school or university not eligible. Contact: YF/VA, (212) 673-9361, NY.

● **LISTING OF "FAIR USE" GUIDELINES FOR EDUCATORS** now available from Oregon Public Broadcasting Instructional Div. Discussion of impact of the Sony case on guidelines., \$1. Contact: Off-Air Recording Guidelines, Oregon Public Broadcasting, 2828 SW Front Ave., Portland OR 97201

● **1982-83 NY WOMEN IN FILM ROSTER** now

available. Contact: NYWIF, PO Box 652, Ansonia Station, NY NY 10023.

● **WOMEN IN FILM INTERNATIONAL** developing worldwide roster & newsletter. Contact: Lenore DeKoven, 360 Central Park West, NY NY 10025.

● **THE FILM FINANCING SEMINAR**, held in Seattle, now available on audiocassettes. Contact: The Media Project PO Box 4093, Portland OR 97208, (503) 223-5335.

● **REEL DIRECTORY** has over 1400 listings in 90 categories for all media center needs: actors, animals, producers, props, vehicles, video. Pressure-sensitive labels available. Contact: Bonnie Carroll, Reel Directory, PO Box 866, Cotati CA 94928, (707) 795-9367.

● **CENTER FOR COMMUNITY TELEVISION** is Cable Atlanta's multifaceted public access operation. 4 community television studios open to Atlanta residents & organizations. Free training in TV production, use of studio & portable color TV equipment. Programs produced at studios shown on public access channel 16. Contact: (404) 874-8000.

● **VISUAL STUDIES WORKSHOP** offers series of residencies in postproduction to artists previously unrecognized by extensive exhibitions or major grants. Intended to assist emerging artists in gaining technical skills & provide working environment for exploring creative potential of small-format media systems. Any videomaker who has completed an independently produced videotape may apply. Contact: Nancy Stalnaker Norwood, Media Program Coord., VSW, 31 Prince St., Rochester NY 14607, (716) 442-8676.

● **NEA ARTS MANAGEMENT FELLOWSHIP PROGRAM** accepting applications for 1983. Summer session begins June 6, 1983. Deadline: Jan. 7 15 positions available in each session offer professional training for arts administration. Contact: Arts Management Fellowship Program, NEA, 2401 E St. NW, Washington DC 20506, (202) 634-6380.

● **PENN STATE UNIV.** offers graduate assistantships in film production. TAs assist in intermediate & advance 16mm, video courses. Full tuition plus \$4000 stipend. Contact: Film Coordinator, Dept. of Theatre & Film, 103 Arts II Bldg., Penn State Univ., University Park PA 16802, (814) 865-7586.

● **MAINSTREAM**, monthly newsletter, exclusively for non-profit cultural organizations using direct mail campaigns. Available w/ membership in Arts & Sciences Development Svc., \$100/yr. ASDS is clearinghouse for dozens of country's best mailing lists at fraction of usual cost, tailored for geographic areas. Contact: ASDS, Belth Assoc., 971 Richmond Rd., East Meadow NY 11554.

● **A CINEMA SERIES**: How to Plan & Implement Successful Film Series in Your Community. Free on request. Contact: N. Dakota Council on the Arts, Box 5548, SU Station, Fargo ND 58105.

● **NEA DEADLINE**: Art in Public Places, Dec. 15.

● **NEW ENGLAND FOUNDATION FOR THE**
DECEMBER 1982

ARTS TOURING PROGRAM upcoming deadlines for all categories of visual arts: Dec. 15, '82; March 15, '83; June 15, '83. Contact: Iona Dobbins, Rhode Island State Council on the Arts, 312 Wickenden St., Providence RI 02903 (401) 277-3880.

● **REMINDER:** Oregon Committee for Humanities final proposals for film & video grants due Jan. 5, 1983, pending preliminary draft acceptance. Contact: OCH, 418 SW Washington, Rm. 410, Portland OR 97204.

In & Out of Production

● **THE WINTER THERE WAS VERY LITTLE SNOW**—done. Written & directed by Walter Ungerer, photographed by Jennifer Hart, produced by Dark Horse Films; feature-length narrative depicts difficulties of several life crises through story of one man. Contact: Dark Horse Films, PO Box 982, Montpelier VT 05602, (802) 223-3967.

● **WHATEVER HAPPENED TO SUSAN JANE**—done. New Wave comedy film which looks at San Francisco's thriving underground. Preview cassettes on ½ "VHS & ¾" U-Matic video. Contact: Marc Huestis, Outsider Productions (415) 863-2098, CA.

● **IN MOTION: AMIRI BARAKA**—new videowork by St. Clair Bourne. 1-hr. documentary for TV profiles controversial writer/activist a/k/a Leroi Jones. Focuses on 1981 trial for "resisting arrest" in NYC; features many of the subject's radical literary contemporaries & segments of poetry performances, plays & new electronic piece. Contact: Owen Levy & Assoc., 240 West 44 St., NY NY 10036, (212) 245-7380.

● **SARAVIA:** 30 min., 35mm production on the life of South American revolutionary Aparicio Saravia, done w/ old stills & documents. By Ed Darino, J. Murgia & others through Potomac Pictures. Contact: Darino Films, 222 Park Ave. So., NY NY 10003.

● **ROOSEVELT, NEW JERSEY: PORTRAIT OF A NEW DEAL COMMUNITY:** 1-hr. documentary film explores the life of a unique cooperative of factory, farm & store formed by Jewish garment workers under FDR's Resettlement Administration. Contact: R. Kroehling or Laura Nathanson, (212) 569-7877 or (212) 586-7635.

● **KIDS**, produced & directed by Sebastian Dominguez—done. 16mm color documentary, 66 min. Filmed in two lower-income communities of Brooklyn; examines childhood in America today. Contact: Sebastian Dominguez, (212) 749-3610; Tony Ely, (212) 628-0188; NY.

● **FORECLOSURE**—begun by Jim Gambone at Community Access to Media, Minneapolis MN. 20-min. educational film about contemporary foreclosures on small farms in Midwest. Premiere early Dec. in Milan, MN.

● **HIROSHIMA/NAGASAKI, AUGUST 1945: THE CASE OF THE A-BOMB FOOTAGE.** rediscovered footage of devastation of Hiroshima, classified for 20 yrs. as Top Secret in Washington Archives & brought to light in this 30-min. videotape by Eric Barnouw & Barbara Van Dyke,

Video intro by Eric Barnouw. Contact: Electronic Arts Intermix, 84 Fifth Ave., NY NY 10011, (212) 989-2316.

Opportunities • Gigs

● **WANTED:** experienced producer/fundraiser/liaison person for growing independent feature & documentary production company w/ facilities midtown NY. Send resume: Lumen Productions, 585 West 214 St., #6B, NY NY 10034.

● **INDEPENDENT PRODUCER** w/ complete broadcast facilities seeks video projects &/or stories for video production. Contact: Jackie Hodgson, (212) 486-9020, NY.

● **O.D.N. PRODUCTIONS** seeks writer/director for short dramatic video piece involving deaf



Walter Ungerer as Max in Dark Horse Films' 'The Winter There Was Very Little Snow'—See 'In & Out...' also his letter in this issue

teenage actors. Contact: Sharon Silberberg, (212) 431-8923, NY.

● **WASHINGTON AREA FILM/VIDEO LEAGUE** newsletter editor on leave of absence through Feb '83. Anyone interested in editing, writing, drawing or being otherwise involved, contact: WAFVL, (202) 783-0400, DC.

● **PRODUCTION INDEPENDENT** w/ background in lighting film & video, sound & postproduction. Access to quality equipment. Reels available. Contact: (212) 486-9020, NY.

● **WRITER** interested in volunteering services for talk shows, commercials on holistic health, higher consciousness. Contact: (212) 532-2753, NY.

● **ORIGINAL SCORING** for media application. Contact: John Mannes, Media Music, 3039 Q St. NW., Ste. 23, Washington DC 20007, (202) 364-8890.

● **CINEMATOGRAPHER** available w/ 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● **BRAZILIAN JOURNALIST** w/ experience in film/TV seeks US contact for work in production/distribution/consulting. Will exchange information Brazilian & South American markets. Contact: Laerte Martins, Rua Arnaldo da Silva Ferreira, 240 Porto Alegre 90.000, RS-Brazil.

● **SOUND RECORDIST/EDITOR** recently arrived from San Francisco available for documen-

tary & feature work. Contact: Judy Karp, (212) 243-2075, NY.

● **PRODUCTION ASST./RESEARCHER** available for work on video/film. Academic credentials; production & travel experience; fluent in French, Persian. Contact: Mahvash, (814) 234-5865, PA.

● **NEED FOOTAGE FROM EUROPE?** We can shoot it for you cheaply & quickly. Contact: Meadows, 48 Rue de Passy, 75016, Paris France, 011-33-1-525-6243.

● **RESEARCH:** Can't afford a full-time researcher but need full-time research? Experienced film researcher will show you, your p/a or intern how to do it yourself. contact: Erika, (212) 852-5435, NY.

● **SCRIPTWRITER** available. Feature narrative scripts in several genres on hand. Contact: Sheridan Kent, Scripts & Concepts, 5720 S. Bay Rd., Clay NY 13041.

● **PROJECT COORDINATOR**, Athens Center for Film & Video. duties include director of Athens International Film/Video Fest., managing editor *Wide Angle* magazine, fundraising & preparing budgets. Bachelor's degree required. Salary \$9,400-10,500. Deadline: Dec. 31, 1982. Contact: Peter Lehman, Acting Co-Chairperson, Dept. of Film, Ohio Univ., 378 Lindley Hall, Athens OH 45701.

● **WRITER/RESEARCHER/PUBLICIST** available to assist film/video producer or organization. Good administrative skills, imaginative. Contact: Tony Napoli, (212) 768-3526, NY.

Publications

● **EDUCATIONAL FILM LIBRARY ASSOCIATION FILMOGRAPHIES:** *American Families in Transition*, critical annotation by Judith Trojan of over 115 films on family dynamics, includes bibliography & distributors' addresses. \$3 EFLA members; \$4 non-members. *The Nation's Health*, compiled by Dr. Edward A. Mason, annotates over 100 features & shorts on health-related subjects; includes list of related resources & distributor addresses, \$3 EFLA members; \$4 non-members. *Nuclear War & Disarmament* by John Dowling features 50 outstanding productions on disarmament issue, \$1. Include payment, postage/handling. EFLA, 43 West 61 St., NY NY 10023, (212) 246-4533.

● **COLLECTIVE FOR LIVING CINEMA Catalogue of 10th Anniversary Showcase** includes program notes & essays on avant-garde filmmakers screened at CLC, photographs & distribution information. \$6.50 each; 2-4 cc orders, 20% discount; above 5 cc 40% discount. Contact: NY State Small Publications, PO Box 1264, Radio City Station, NY NY 10019, (212) 690-9088.

● **BRACKHAGE SCRAPBOOK: COLLECTED WRITINGS 1964-1980** by Stan Brakhage, edited by Robert A. Haller. Collection of lectures, interviews, essays & previously unpublished letters documents personal vision & public persona of major force in American independent filmmaking. Includes complete filmography, photo section, selected bibliography & catalogue description

of films. \$9.95 paper; \$16.95 cloth. NYS residents include sales tax; overseas orders in US currency. 4-6 wks. delivery. Contact: Documentext, PO Box 638, New Paltz NY 12561.

● **THE VIDEO AGE: TELEVISION TECHNOLOGY & APPLICATIONS IN THE 1980s** by Mark Schubert, \$29.95 from Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604, (914) 328-9157.

● **VOLUNTEER LAWYERS FOR THE ARTS** *To Be or Not to Be: An Artist's Guide to Not-for-Profit Incorporation* discusses pros & cons, legal responsibilities of incorporation, applying for tax-exempt status, alternatives to incorporation. \$3/copy plus \$1 postage. *Cable Production: What Every Arts Organization Needs to Know*: May 1982 conference transcript provides detailed info on all facets of making cable deal from negotiating contract to creative considerations, financing to budgeting. \$6/copy plus \$1 postage. Contact: VLA, 1560 Broadway, Ste. 711, NY NY 10036, (212) 575-1150.

● **FILMMAKING AND THE LAW**, a variety of publications on legal aspects of motion picture business & other communications industries, include *Communications Law 1980*, \$40; *Current Developments in Copyright Law 1982*, \$25; *Legal & Business Problems of Financing Motion Pictures*, \$20; *Copyright Primer*, \$40. Contact: The Practising Law Institute, 810 Seventh Ave., NY NY 10019, (212) 765-5700.

● **SCRIPTWRITER NEWS**, newsletter w/ articles & job notices for playwrights, screenwriters, radio scriptwriters. 20 issues yearly, \$36/yr., \$20/6 mos. contact: Writers Publishing Co., 250 West 57 St., Ste. 224, NY NY 10019, (212) 582-1321.

● **GOOD WORKS: A GUIDE TO SOCIAL CHANGE CAREERS**, expanded updated 2nd edition w/ over 240 new listings of organizations involved in social change. Edited by Kathleen Hughes, preface by Ralph Nader. \$25 from Good Works, Dept. A, Center for Study of Responsive Law, PO Box 19367, Washington DC 20036.

● **SCRIPTWRITING FOR THE AUDIO-VISUAL MEDIA** by Robert Edmonds includes discussion of script development & structure; writing for talk shows, commercials, narration, continuity, industrial & slide films; jobs & markets for writers; storyboards; glossary. \$11.50 + \$1.50 postage; NYS residents include sales tax. Contact: Teachers College Press, PO Box 1540, Hagerstown MD 21740.

● **VIDEO CATALOGUE**. Punk, junk, art, music, doc & more. Descriptions & photos from over 40 recent tapes shown in a month-long exhibit at Brooklyn Arts & Culture Assoc. \$3 from Art-music, 248 Sackett St., Brooklyn NY 11231; (212) 624-3506.

Screenings

● **ASIAN CINE-VISION** presents The Film Series in the Library, Thurs. & Sat. through Dec. 1982. Free admission, limited seating on first-come basis. Chatham Sq. branch, NY Public Library, 33 East B'way, 3rd fl. Contact: ACV, (212) 925-8685, or Library, (212) 964-6598.

● **MONDAY NIGHT SPECIALS**: New & redis-

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covered classics by leading American independents: Dec.-Jan. at Film Forum I, 57 Watts St., NY NY. Admission \$4 non-members, \$2.50 members. Contact: (212) 431-1590.

Seminars • Workshops

● **WHITNEY MUSEUM DISTINGUISHED LECTURES on American Art & Culture of the 20th Century** presents Annette Michelson, Professor of Cinema Studies, NYU; Dec. 1, 8 pm, Bruno Walter Auditorium at Lincoln Center. \$5. Contact: Public Education Dept., Whitney Museum, (212) 570-3652.

● **PORTABLE CHANNEL** offers workshops in video, S-8 production, special effects & other aspects of electronic media. Contact: Portable Channel, 1255 University Ave., Rochester NY, (716) 442-3886.

● **CENTER FOR NEW TELEVISION** has introductory & intermediate video workshops in production, postproduction, image processing, grant writing. Contact: Center for New TV, 11 East Hubbard St., Chicago IL 60611, (312) 565-1787.

● **YOUNG FILMMAKERS/VIDEO ARTS** now registering for Dec. workshop in ¾" videocassette editing. Sat. & Sun., Dec. 11-12, 10 am-6 pm, \$200. Enrollment limited to 8. Contact: YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

● **BOSTON FILM/VIDEO FOUNDATION** offers workshops in S-8, video engineering, image & signal processing, lighting, writing for TV, ¾" &

CMX editing, studio sound recording & film animation. Contact: BF/VF, 1126 Boylston St., Boston MA 02215, (617) 536-1540.

● **NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS'** Access Coordinator Training Program integrates classroom instruction w/ on-site internships at successful access centers around country. 6-wk. program includes access center management, TV production & equipment selection, community problem-solving workshops, 4½ wk. administrative & production internship, project review sessions. Graduate or undergrad credit awarded through Massachusetts College of Art Continuing Ed. program. Contact: Joan Gudel, 906 Pennsylvania Ave. SE, Washington DC, 20003, (202) 544-7272.

● **ASSISTANT CAMERAPERSON TRAINING PROGRAM** offers apprenticeship in film cinematography. Info on related programs for training in props, costumes, projection, set design, script supervision, makeup & publicity also available. Contact: Contract Services Administration Trust Fund, 8480 Beverly Blvd., Hollywood CA 90048.

● **AUDIO INDEPENDENTS** sponsors *Dialogue '82: Radio, The Sound of Creativity*, Dec. 16-19, at Asilomar Conference Center, Pacific Grove CA. 6 hands-on intensive ½-day skills for producers; 2 dozen additional workshop panels on topics such as women in broadcasting, bilingual radio, satellite technology, cable radio, documentary production, children's programming etc. Registration prior to Dec. 1: \$50 AIRNet members, \$65 non-members; \$75 after Dec. 1. Contact: Moira Timms, AI, (415) 864-0700, CA.

Trims & Glitches

● **TONI TREADWAY & BOB BRODSKY**, AIVF members & S-8 columnists for *The Independent*, hosted 2-wk. residency on S-8 & video transfer at Portable Channel, Rochester NY during Sept.

● **MICHELLE PARKERSON & ABIYI R. FORD** are recipients of WETA Independent Minority Producers Lab awards. They will produce programs for WETA, to be aired on Channel 26, Washington DC in 1983. Independent Minority Producers Laboratory at WETA is funded by NEA, Gannett Foundation & WETA members.

● **CONGRATULATIONS TO AIVF MEMBERS** selected for 1982-1983 production &/or completion grants at WNET TV Lab: Lance Bird & Tom Johnson, Carroll Blue, Kenneth Fink, Jesus Trevino & Jose Luis Ruiz. WNET will air the following documentaries made by AIVF members in 1981-1982 in the 1983 season: *The Cancer War*, Steve Fischler, Jane Praeger & Joel Sucher; *Children of Darkness*, Richard Kotuk & Ara Chekmayn; *The Last Pullman Car*, Jerry Blumen-thal & Gordon Quinn.

● **EQUIPMENT STOLEN** from Boyd Estus Productions, Boston, Sept. 28, 1982. Major losses: Eclair ACL 16mm French body, s/n 1687; ACL 400' mag, s/n SC419 (marked '5'); 9.5-57 Angenieux, s/n 1393079; 4 Zeiss Distagon Super Speeds; 9-50mm Cooke zoom; 3 Nikon bodies & Nikkor lenses 24-300mm. Reward for information leading to recovery. Contact: Boyd Estus, (617) 254-4466, or Det. Bill Keogh, Boston Police, (617) 247-4683. ■

Group Shipments

Cost-Sharing Group Shipments to Lille, Tampere and Rotterdam Film Festivals will be arranged for five or more interested filmmakers. Please indicate your interest in writing before December 20, and send a stamped, self-addressed envelope to FIVF for rates and dates. No phone calls will be accepted.

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FILM SERVICES MARKETPLACE

Wednesday, December 1

Post-Production and Mixing

Magno Sound, 212 West 48th St. (near 8th Ave). Hourly programs from 10 am to 4 pm. Tour of 24 channel sound mix studios, plus film-to-tape interface systems and CMX editing suites, with tutorial on how client can prepare for pro postproduction session with technician.

Wednesday, December 8

The Client/Lab Partnership

Cinelab Corporation, 475 10th Ave. (n. of 36th St.). Programs at 10 am, 11:30 am, 2 pm. and 3:30 pm. Demo Reel, tour of processing facilities, discussion of various services lab offers to independent and experimental producers, plus creative color processing options

AIVF Members: \$3/single, \$5/both; Non-Members: \$4/single, \$6/both.

PRE-REGISTRATION MANDATORY—Send check or money order, plus letter indicating workshops and morning or after-

noon preference, to: *Young Filmmakers*, 4 Rivington St., New York, NY 10002.

Confirmation & program time will be sent via mail. For further info: (212) 673-9361.

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